MUSIC - UNIVERSITY OF TORONTO
3 1761 12204003 3

А. ХАЧАТУРЯН
A. KHACHATURIAN

СЮИТА

из музыки к пьесе Б. ЛАВРЕНЕВА
«ЛЕРМОНТОВ»

SUITE

from the Music to B. Lavrenyov's Play
"LERMONTOV"

ПАРТИТУРА
SCORE

МУЗЫКА · MUSIC
МОСКВА · 1964 · MOSCOW

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"LERMONTOV"

ДЛЯ БОЛЬШОГО СИМФОНИЧЕСКОГО ОРКЕСТРА

FOR FULL SYMPHONY ORCHESTRA

ПАРТИТУРА

SCORE

ИЗДАТЕЛЬСТВО МУЗЫКА
STATE PUBLISHERS MUSIC
Москва 1964 Moscow

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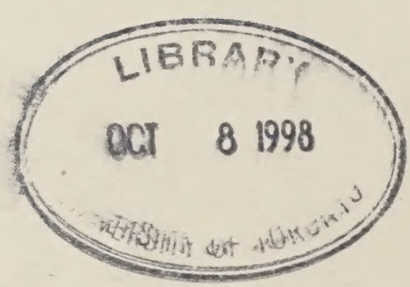

ХАЧАТУРЯН АРАМ ИЛЬИЧ
СЮИТА
Из музыки к пьесе «Лермонтов»

Редактор В. Золотарев Литературный редактор Л. Чудова
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В творчестве Арама ХАЧАТУРЯНА увлеченность Лермонтовым ярко проявилась еще в 1940 году, когда он написал музыку к драме Лермонтова «Маскарад» для спектакля театра имени Вахтангова. Эта музыка вышла за пределы театра и обрела любовь миллионов слушателей.

В 1954 году композитор вновь вернулся к любимой теме и написал музыку к драме Б. Лавренева «Лермонтов», поставленной в Московском Художественном театре. Из музыки к драме в 1959 году была создана сюита для большого симфонического оркестра. Естественно, что первоначальные темы, тесно связанные со сценическим действием, получили большое музыкальное развитие.

Сюита состоит из четырех частей, посвященных личности, окружению и судьбе Лермонтова после смерти Пушкина.

Первая часть — Вступление—выражает протест Лермонтова, потрясенного гибелью Пушкина. Музыка воплощает эпиграф к драме Лавренева: «Солнце нашей поэзии закатилось! Пушкин скончался».

Вторая часть — Мазурка — служит музыкально-драматургическим центром второго действия драмы. На фоне мазурки Лермонтов признается в любви княгине Марии Щербатовой; вслед за этим происходит объяснение с сыном французского посла Барантом; которое заканчивается вызовом на дуэль.

Третья часть — Вальс — передает лирическую взволнованность поэта и музыкальную атмосферу лермонтовского Петербурга. Подобно вальсу из «Маскарада», этот концертный вальс продолжает традиции Вальса-фантазии Глинки и при этом сохраняет характерные черты музыкального языка Хачатуряна.

Четвертая часть — Интермеццо и финал. Лермонтов на Кавказе. В Пятигорске, в ресторации происходит сговор против Лермонтова. Зреет план убийства поэта. Бешеный ритм лезгинки передает тревожную, все накаляющуюся атмосферу, предвещающую неизбежность гибели поэта. Симфоническое развитие сочетает две контрастные темы, связанные с душевным состоянием поэта, коварством и предательством его врагов.

В последней части сюиты в полной мере проявляется темперамент и симфоническое мастерство Хачатуряна.

В пределах большой жанровой сцены дается конфликтное развитие музыкальных образов, одновременное сочетание разных ритмов, богатое использование палитры большого симфонического оркестра.

Р. Глезер

ARAM KHACHATURIAN showed his interest in Lermontov's work way back in 1940 when he composed incidental music for the Moscow Vakhtangov Theatre's production of the play "Masquerade" by that great poet. Khachaturian's music outgrew its utilitarian purpose and became popular with broad concert and radio audiences.

In 1954 the composer once more took up the Lermontov theme and composed music for Lavrenyov's play "Lermontov" staged by the Art Theatre in Moscow. In 1959 he utilised his incidental music to produce a suite for full symphony orchestra. The musical themes, suggested originally by the development of the drama, subsequently received a purely musical treatment.

The Suite consists of four movements, describing Lermontov's personality, his surroundings and events of his life after the death of Pushkin.

The first movement, Introduction, expresses Lermontov's outraged protest at Pushkin's death. The music gives utterance to the epigraph of Lavrenyov's play: "The sun of our poetry has set! Pushkin is no more!"

The second movement, Mazurka, is the musical and dramatic focus of Act II. Against the background of the dance music Lermontov declares his love for Princess Maria Shcherbatova, then comes his encounter with Barante, the son of the French Ambassador, which ends in a challenge to a duel.

The third movement, Waltz, depicts the poet's lyrical mood and conveys the musical atmosphere of contemporary St. Petersburg. This concert waltz is written in the tradition of Glinka's "Valse-Fantaisie", while preserving traits characteristic of Khachaturian's style.

The fourth movement, Intermezzo and Finale, shifts the scene to the Caucasus. Plotters assemble in a pub in Piatigorsk to discuss the methods of murdering Lermontov. The tempestuous Lezghinka rhythm aptly captures the atmosphere of growing anxiety and forebodings. Two contrasting themes, conveying the poet's mood and the malicious designs of his enemies, are combined in symphonic development.

The concluding movement is a model of Khachaturian's fiery temperament and mastery of symphonic development. This big genre scene presents a conflict of musical images, combination of different rhythmic patterns and inventive utilisation of orchestral potentialities.

R. Glezer

СОСТАВ ОРКЕСТРА
ORCHESTRA

3 флейты (III=малой флейте)	3 Flauti (III=Piccolo)
2 гобоя	2 Oboi
Английский рожок	Corno inglese
3 кларнета (Си♭, Ля)	3 Clarinetti (B, A)
2 фагота	2 Fagotti
*	*
4 валторны (Фа)	4 Corni (F)
3 трубы (Си♭)	3 Trombe (B)
3 тромбона	3 Tromboni
Туба	Tuba
*	*
Литавры	Timpani
Треугольник	Triangolo
Бубен	Tamburino
Малый барабан	Tamburo
Тарелки	Piatti
Большой барабан	Cassa
*	*
Колокольчики	Campanelli
Ксилофон	Silofono
Арфа	Arpa
*	*
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

ВСТУПЛЕНИЕ I INTRODUCTION

На смерть поэта To Poet's Death

1959

А. ХАЧАТУРЯН
A. KHACHATURIAN

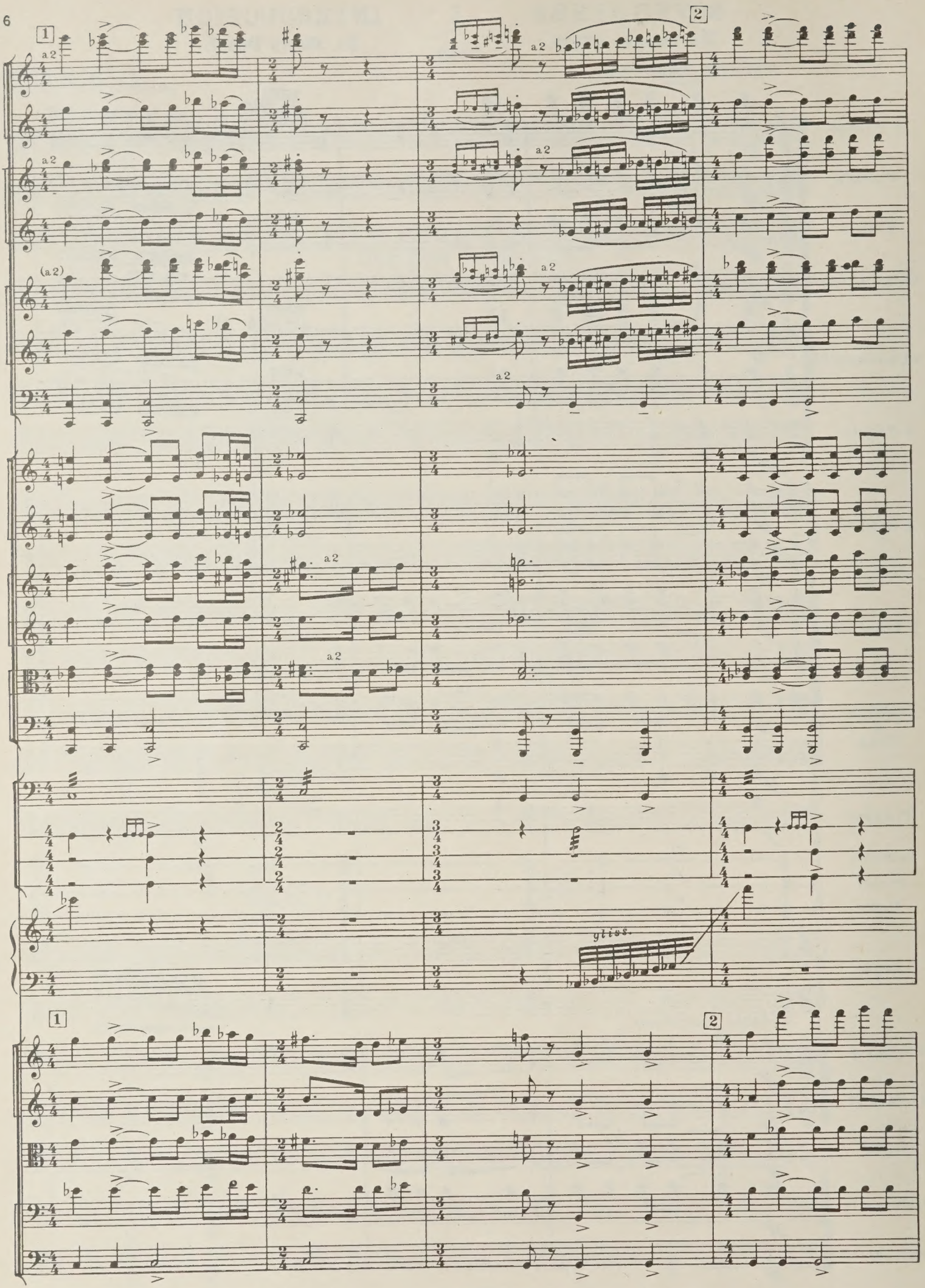
Andante maestoso

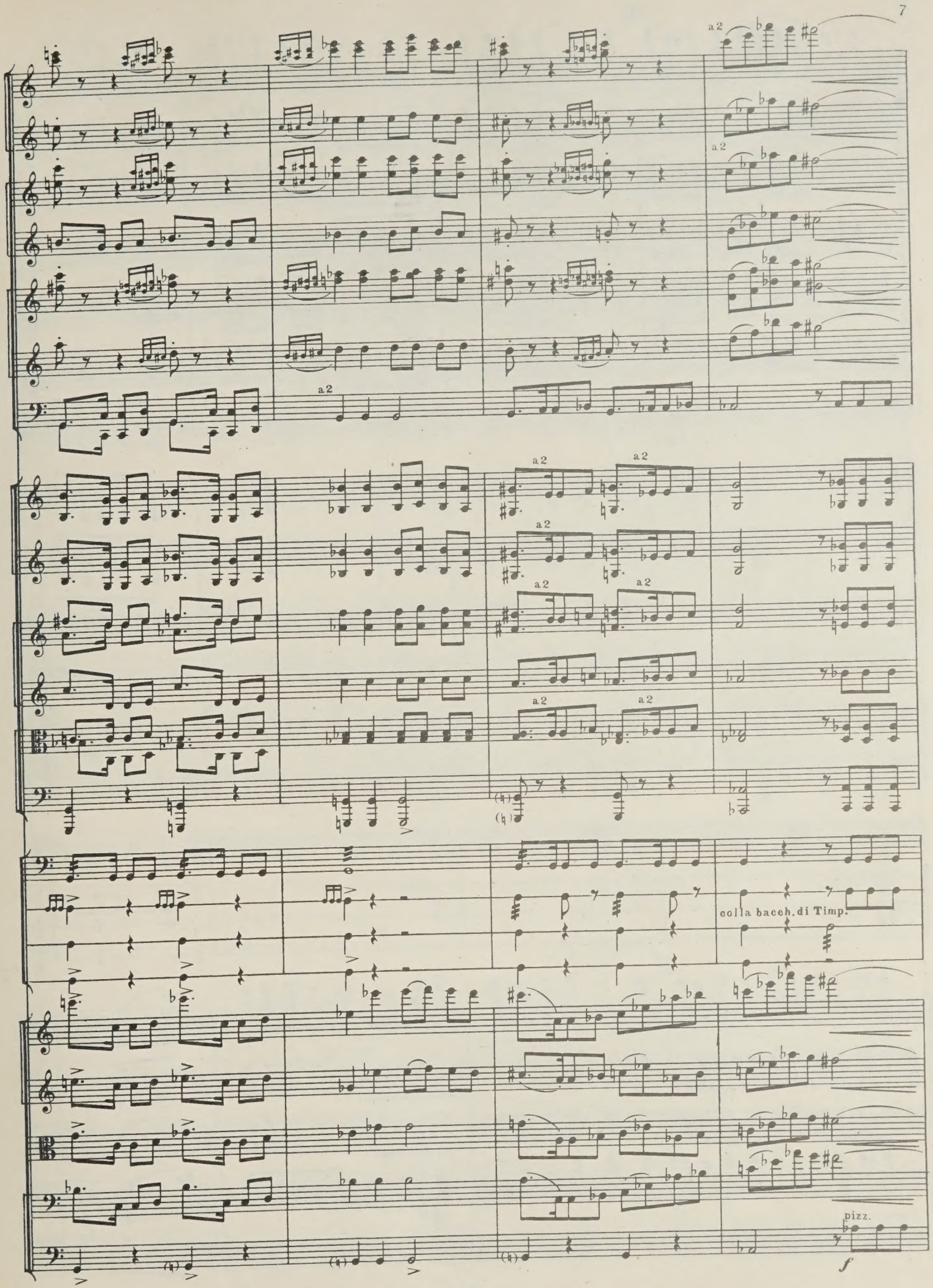
2 Flauti
Piccolo
2 Oboi
Corno inglese
3 Clarinetti(B)
2 Fagotti
4 Corni(F)
3 Trombe(B)
Tromboni e Tuba
Timpani
Tamburo
Piatti
Cassa
Arpa

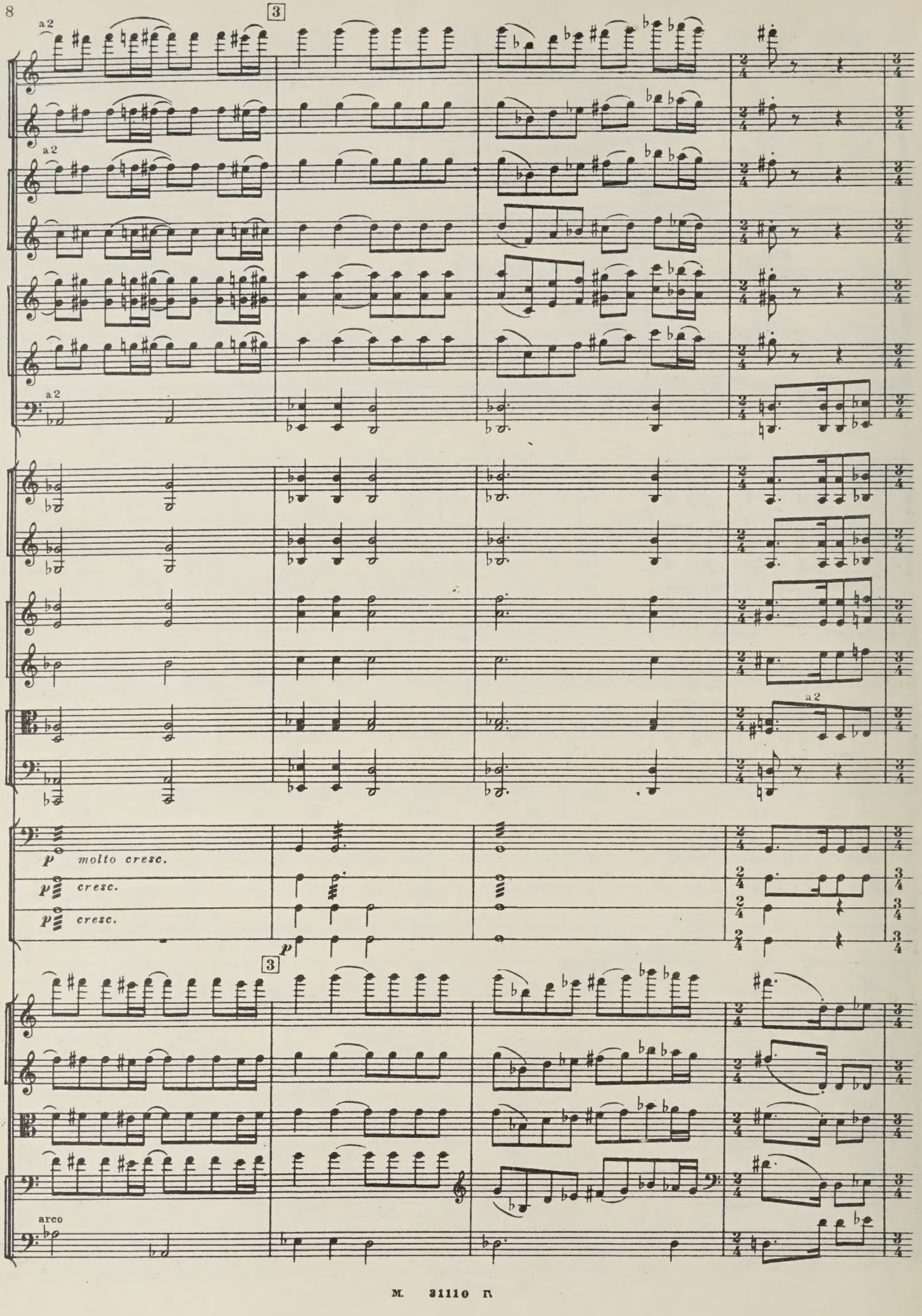
Andante maestoso

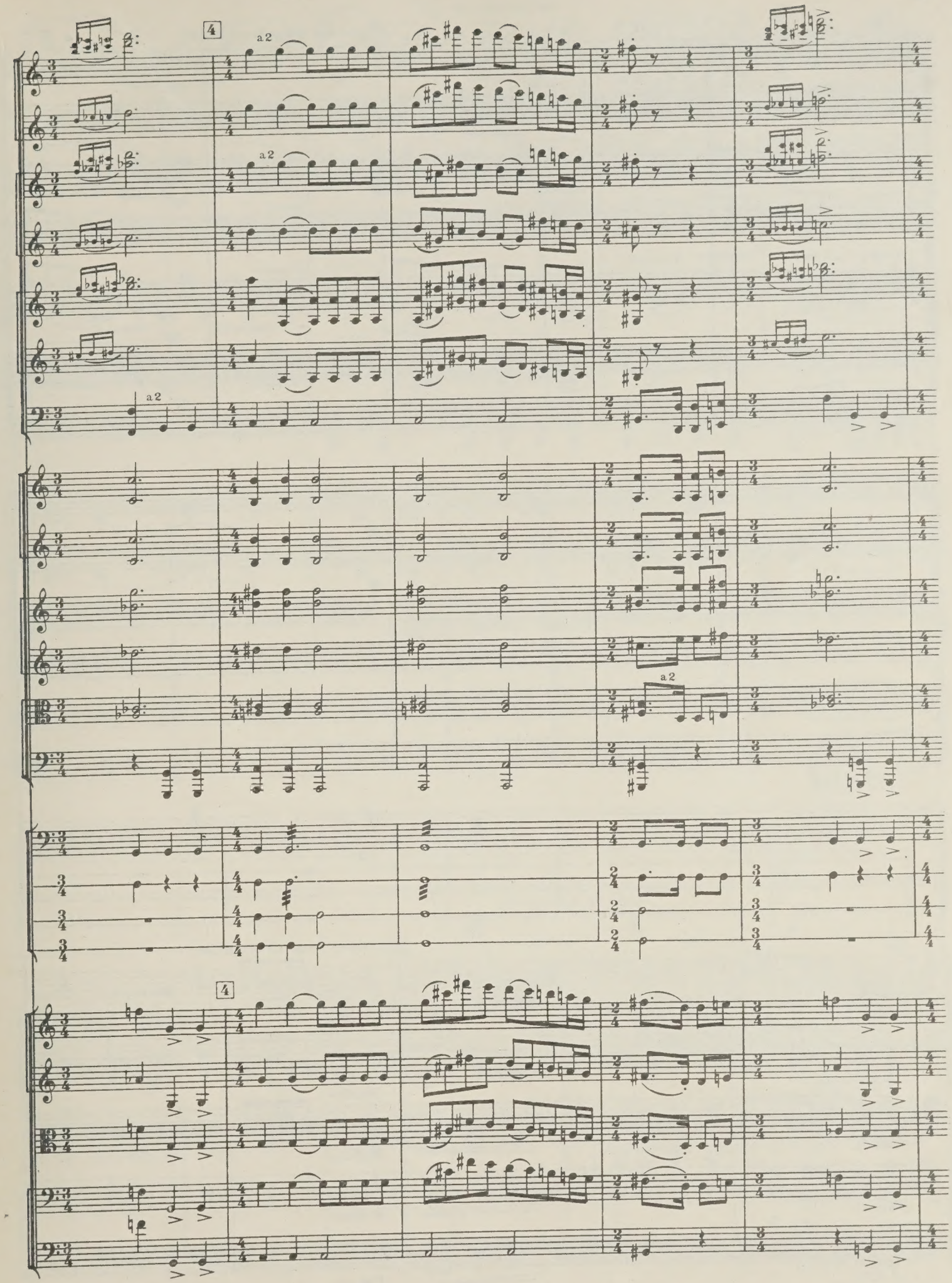
Violini I
Violini II
Viole
Violoncelli
Contrabassi

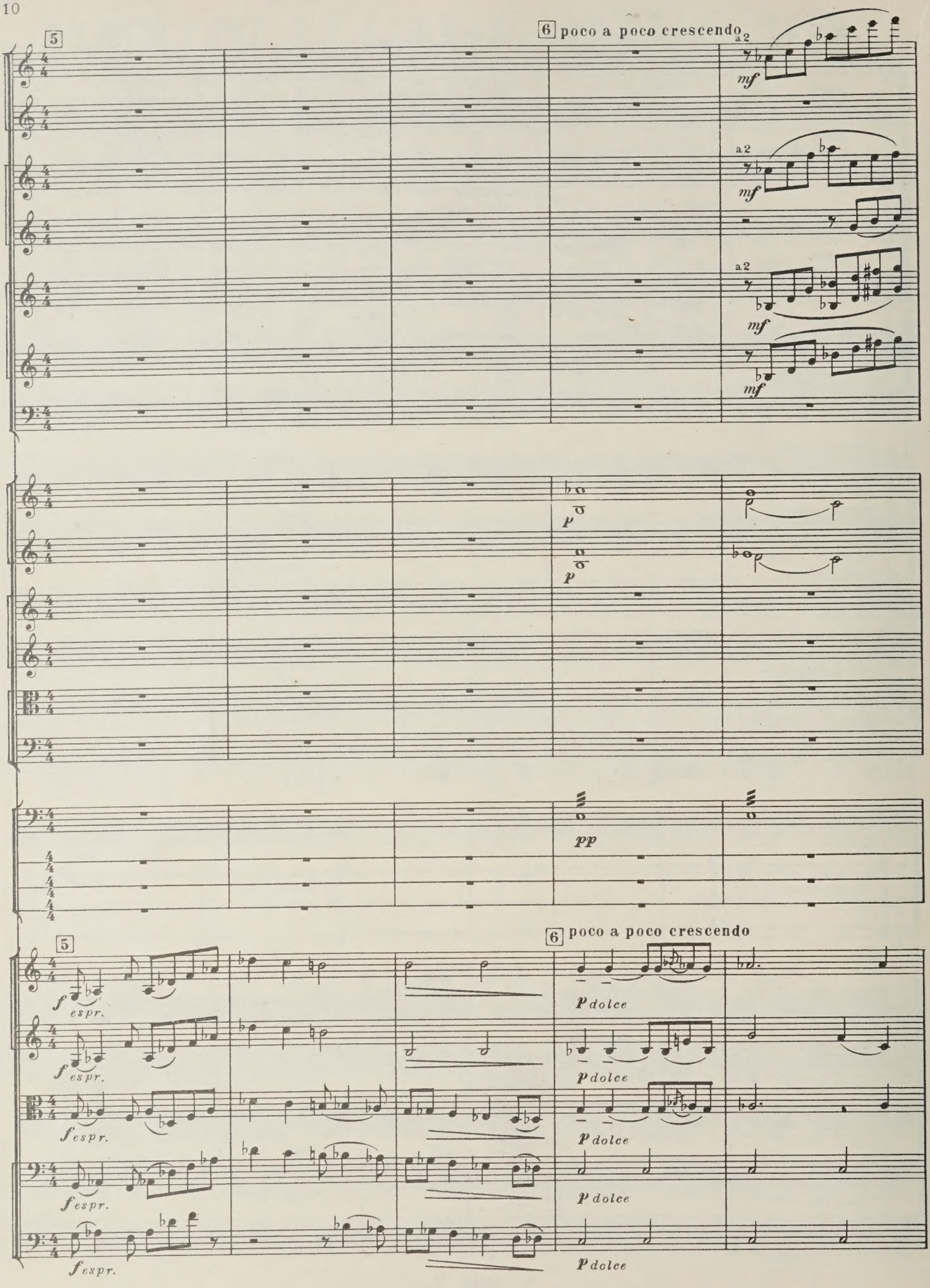
М. 31110 Г.

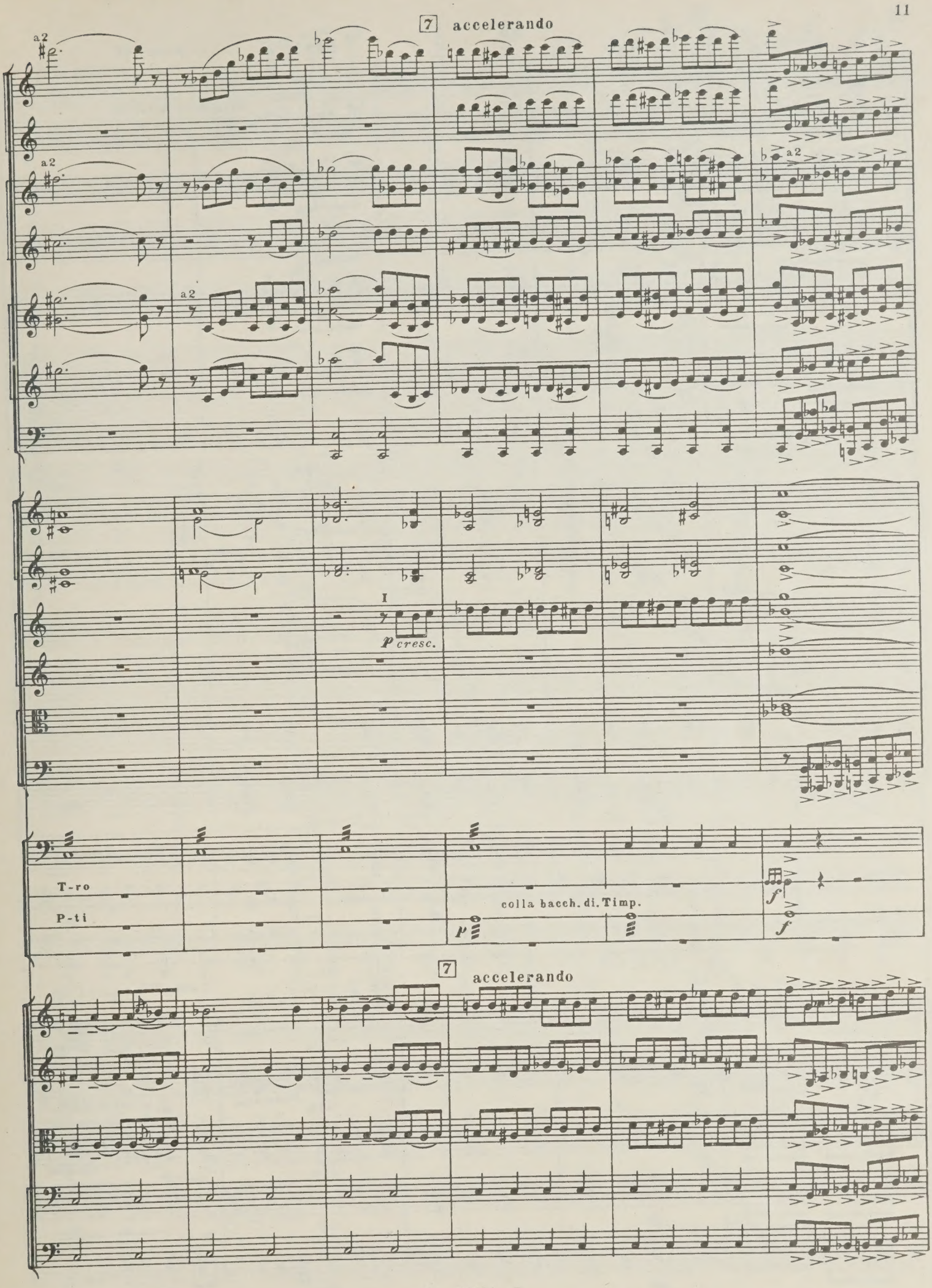

1
2
a2
(a2)
gliss.

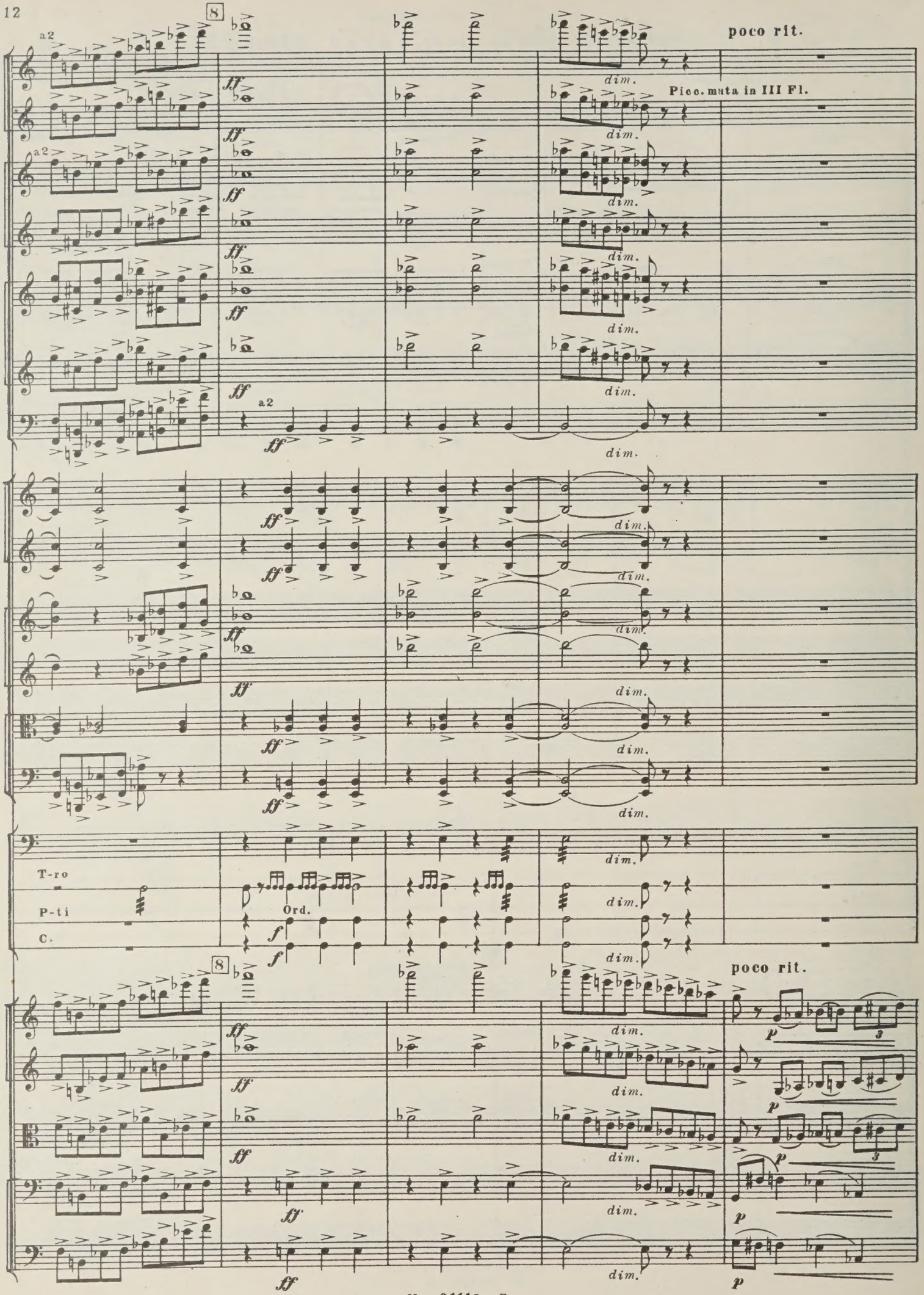

a2
a2
a2
a2
a2
a2
a2
a2
a2
a2
colla bacch. di Timp.
pizz.
f

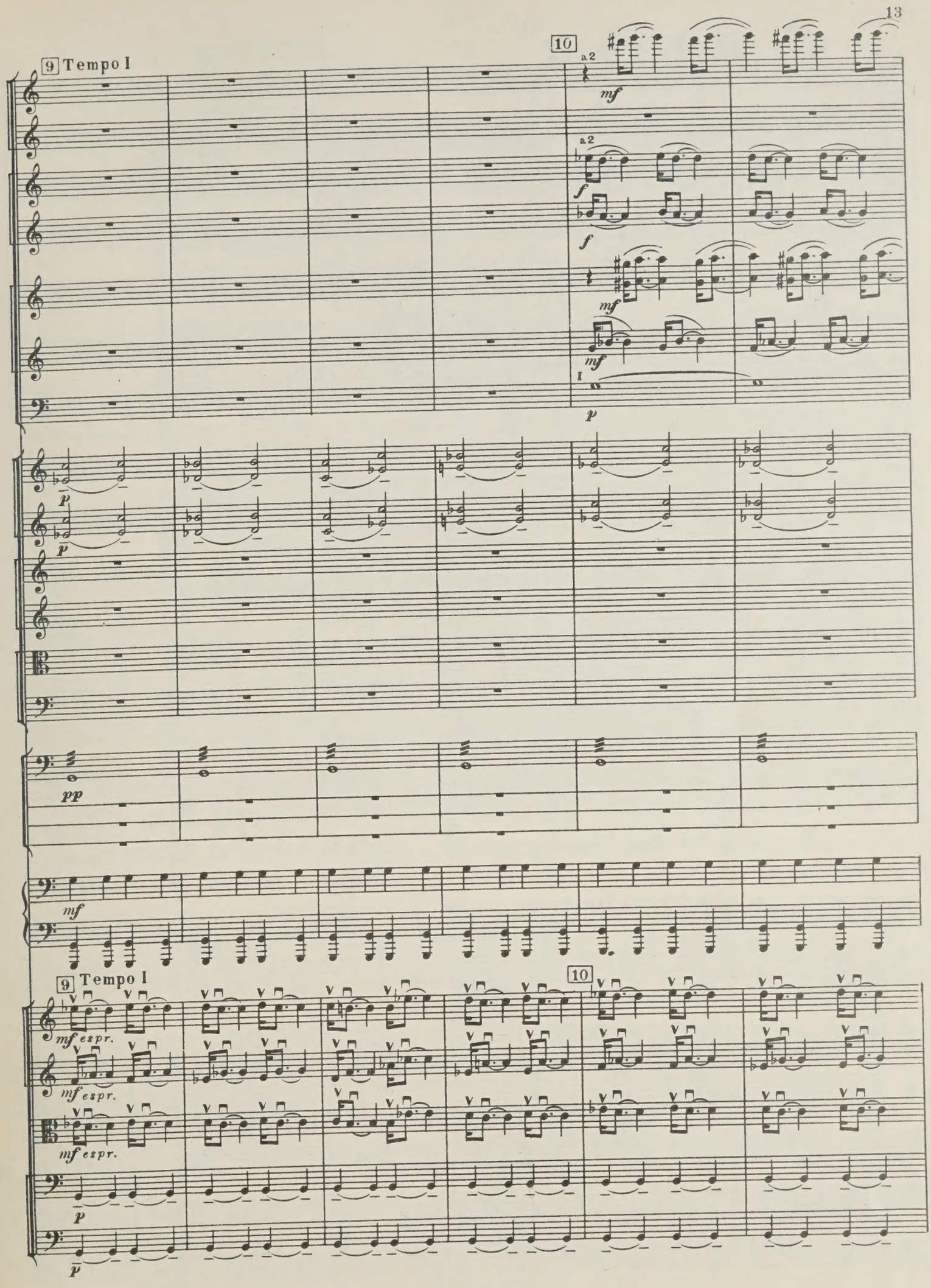

3
a2
a2
a2
a2
p molto cresc.
p cresc.
p cresc.
p
3
arco

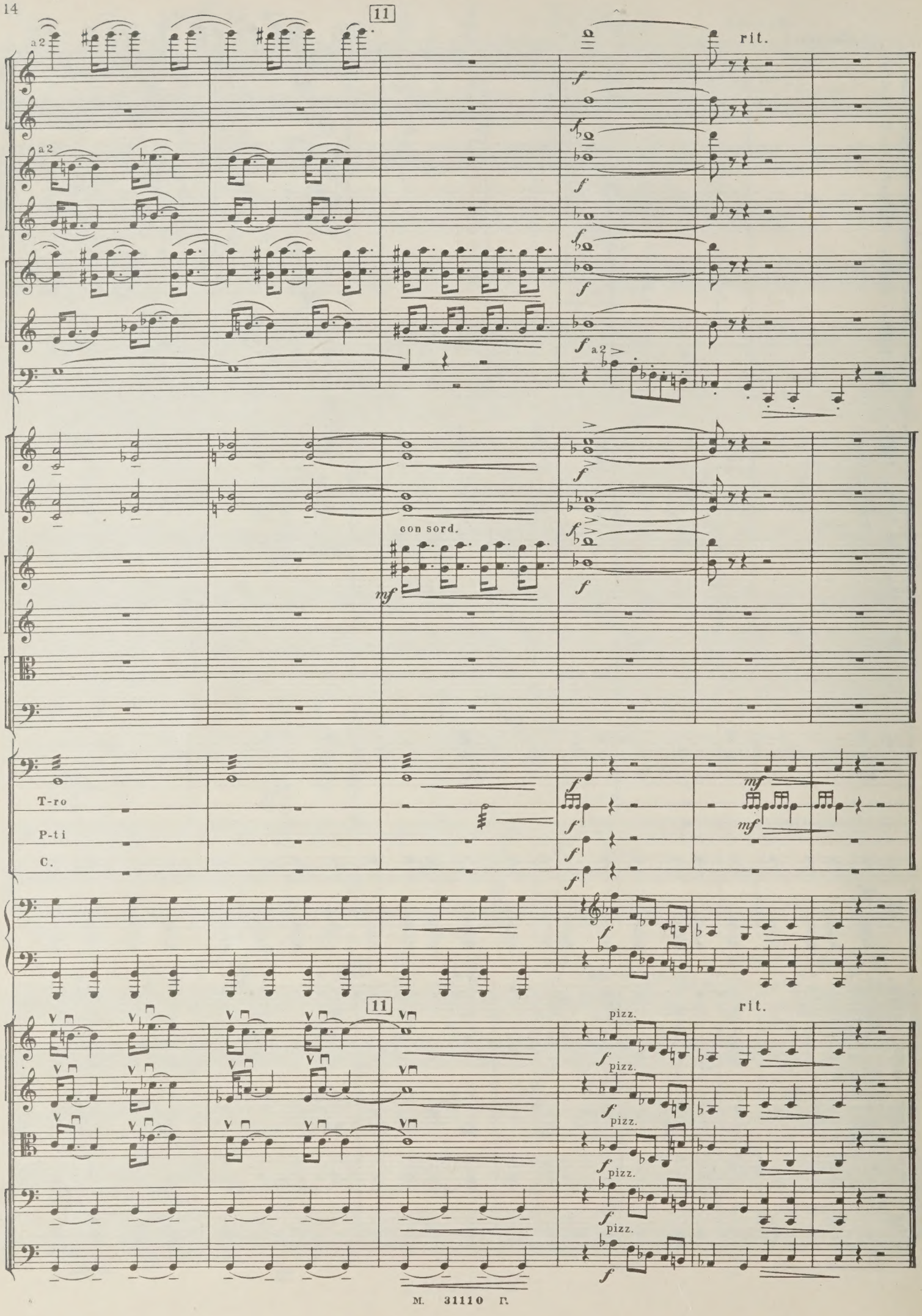

4
a 2
a 2
a 2
a 2
4


5
6 poco a poco crescendo
a2
mf
a2
mf
a2
mf
mf
p
p
pp
5
6 poco a poco crescendo
f espr.
f espr.
f espr.
f espr.
f espr.
p dolce
p dolce
p dolce
p dolce
p dolce

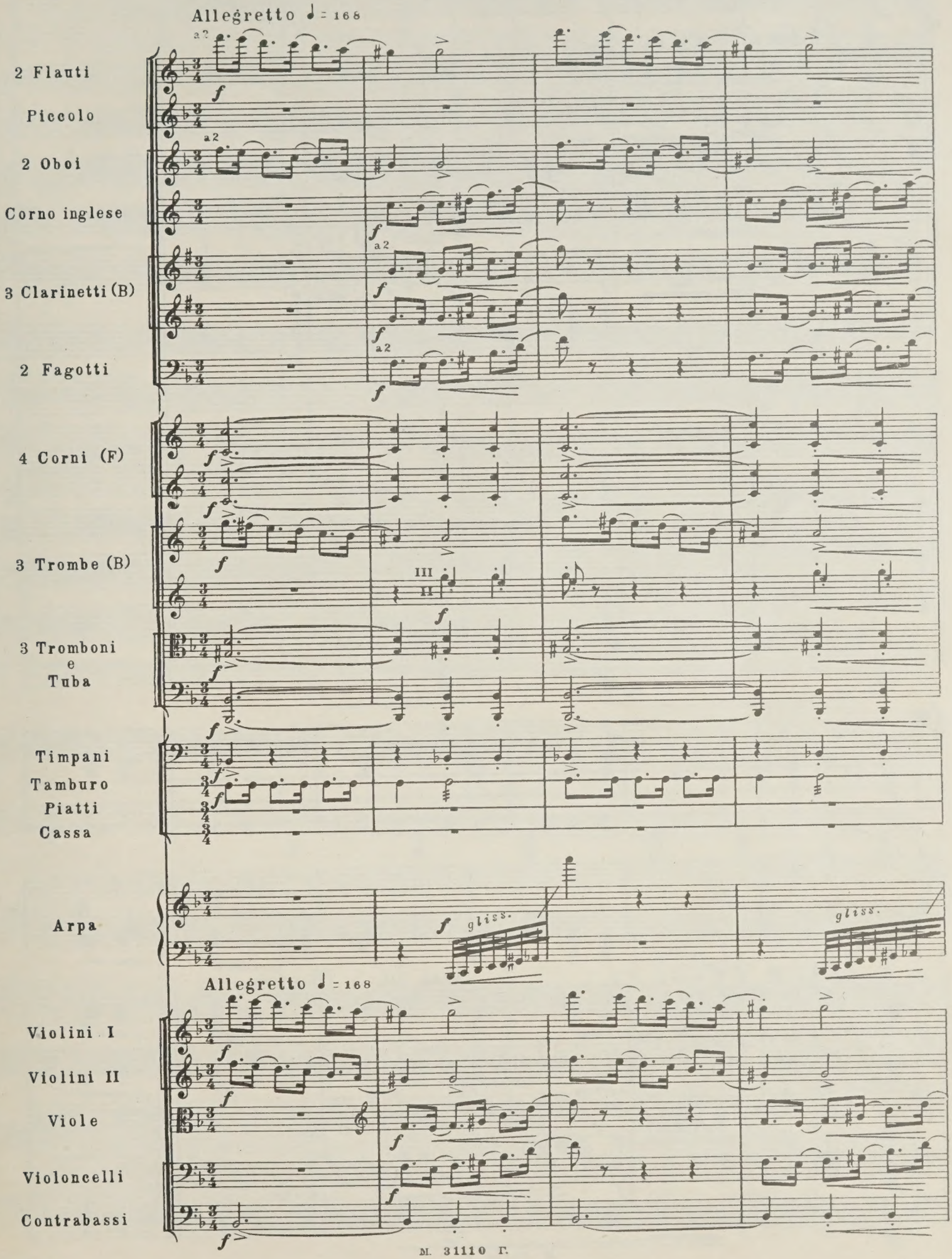

7 accelerando
a2
a2
a2
I
p cresc.
T-ro
P-ti
colla bacch. di Timp.
p
f
f
7 accelerando

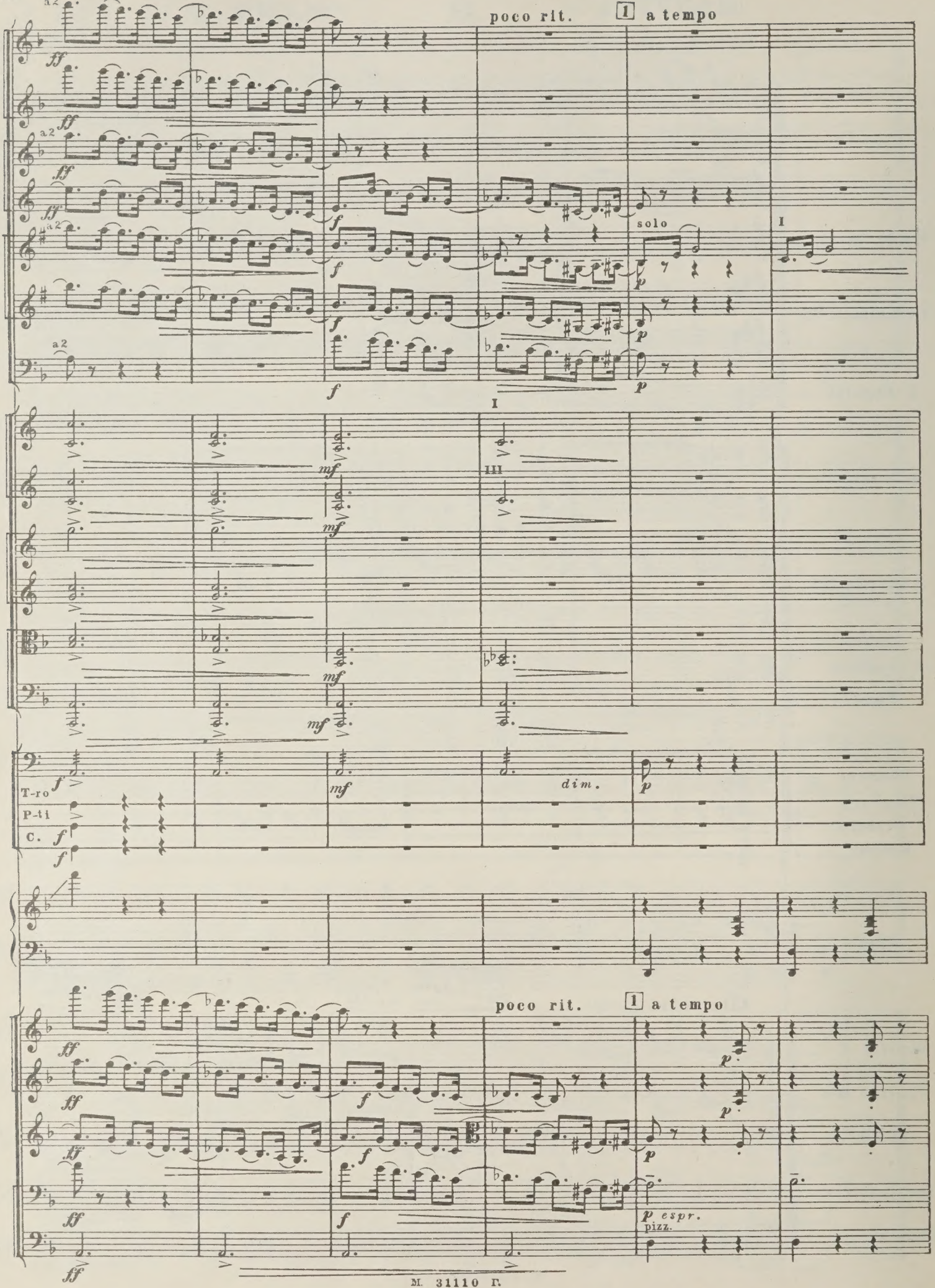

8
a2
poco rit.
dim.
Picc. muta in III Fl.
ff
a2
T-ro
P-ti
C.
Ord.
f
8
poco rit.
p
3

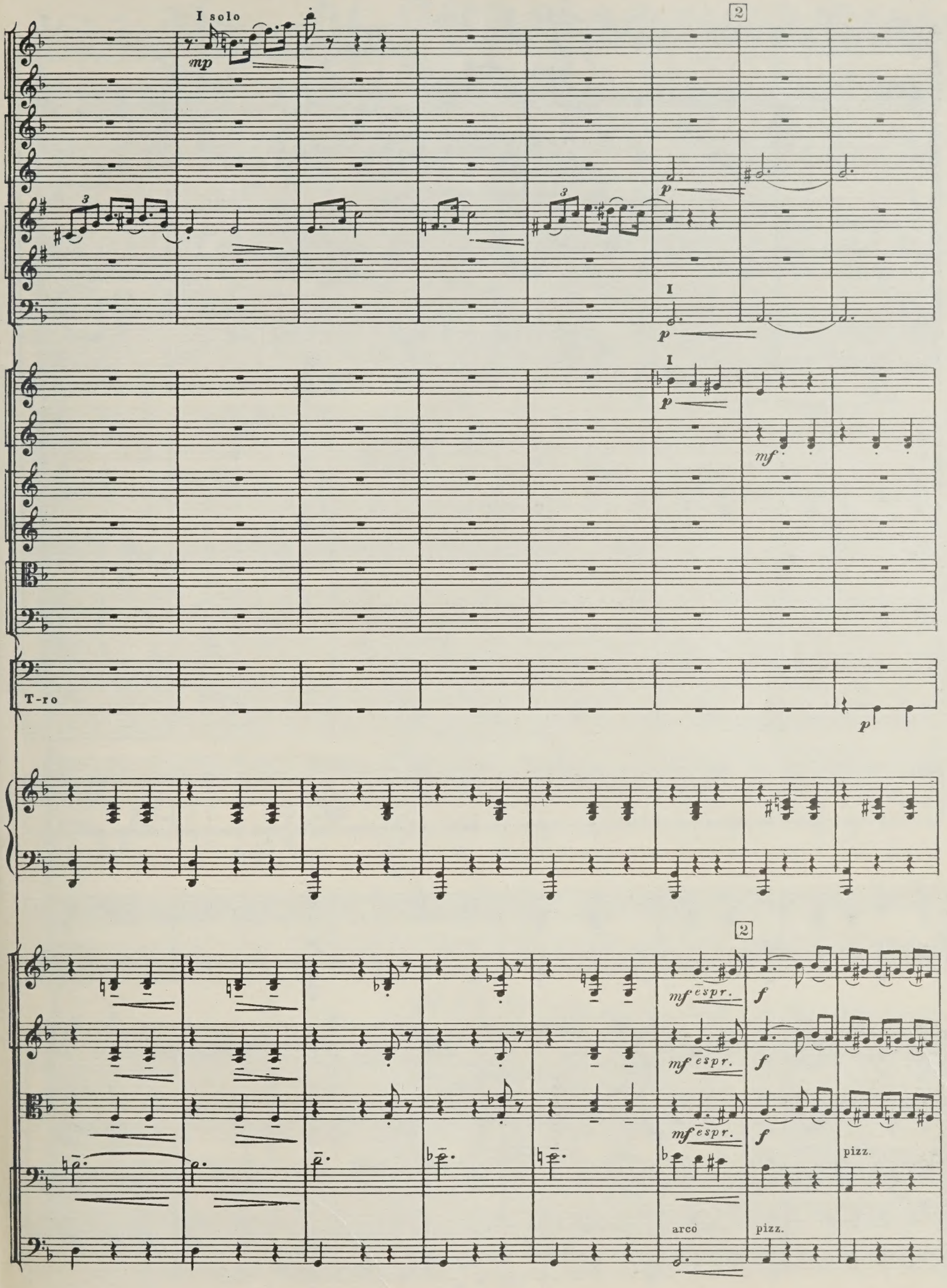

9 Tempo I
10
a2
mf
a2
f
f
mf
mf
I
p
p
p
pp
mf
9 Tempo I
10
mf espr.
mf espr.
mf espr.
p
p

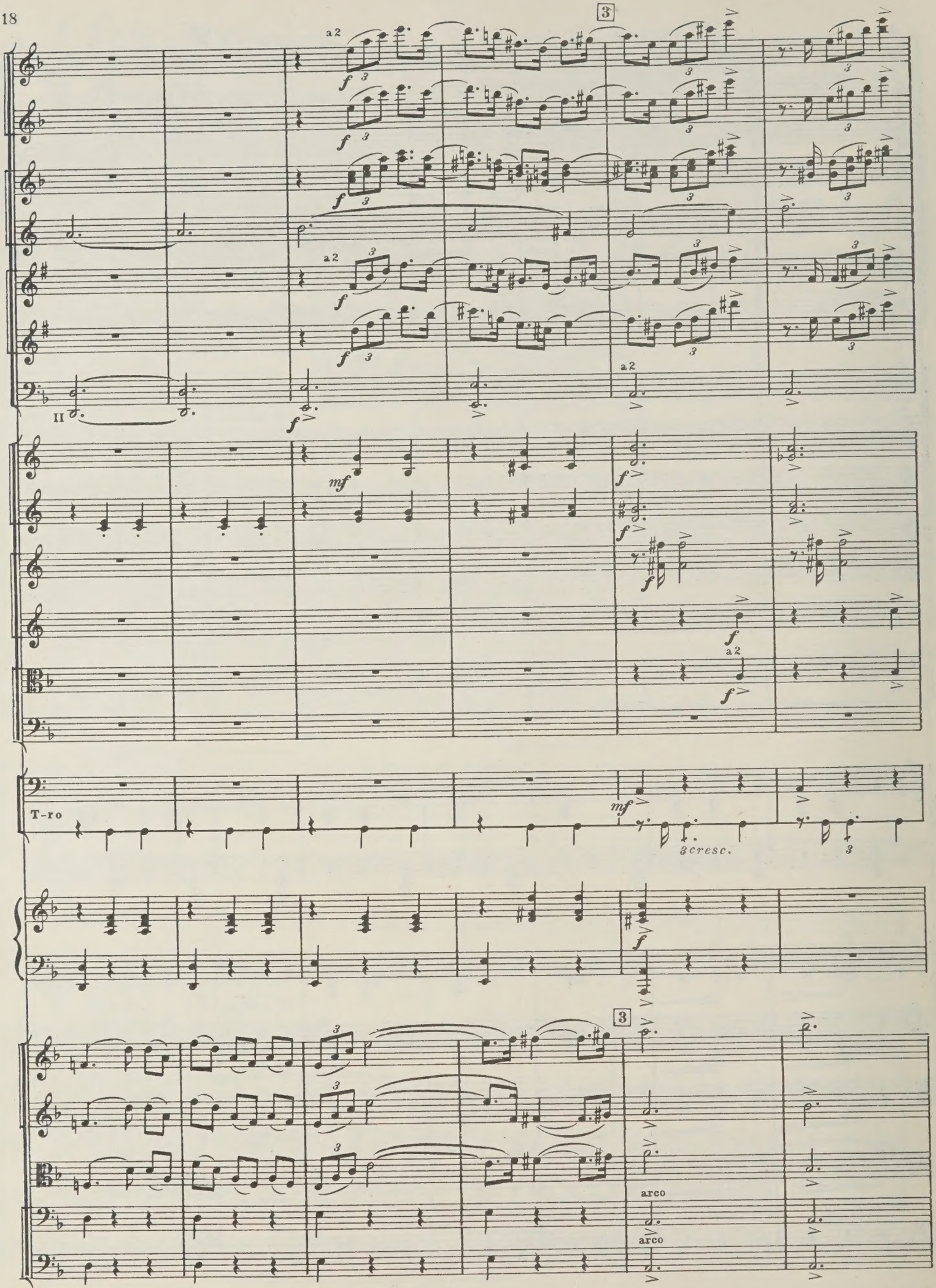

11
a2
a2
rit.
a2
con sord.
T-ro
P-ti
C.
11
rit.
pizz.

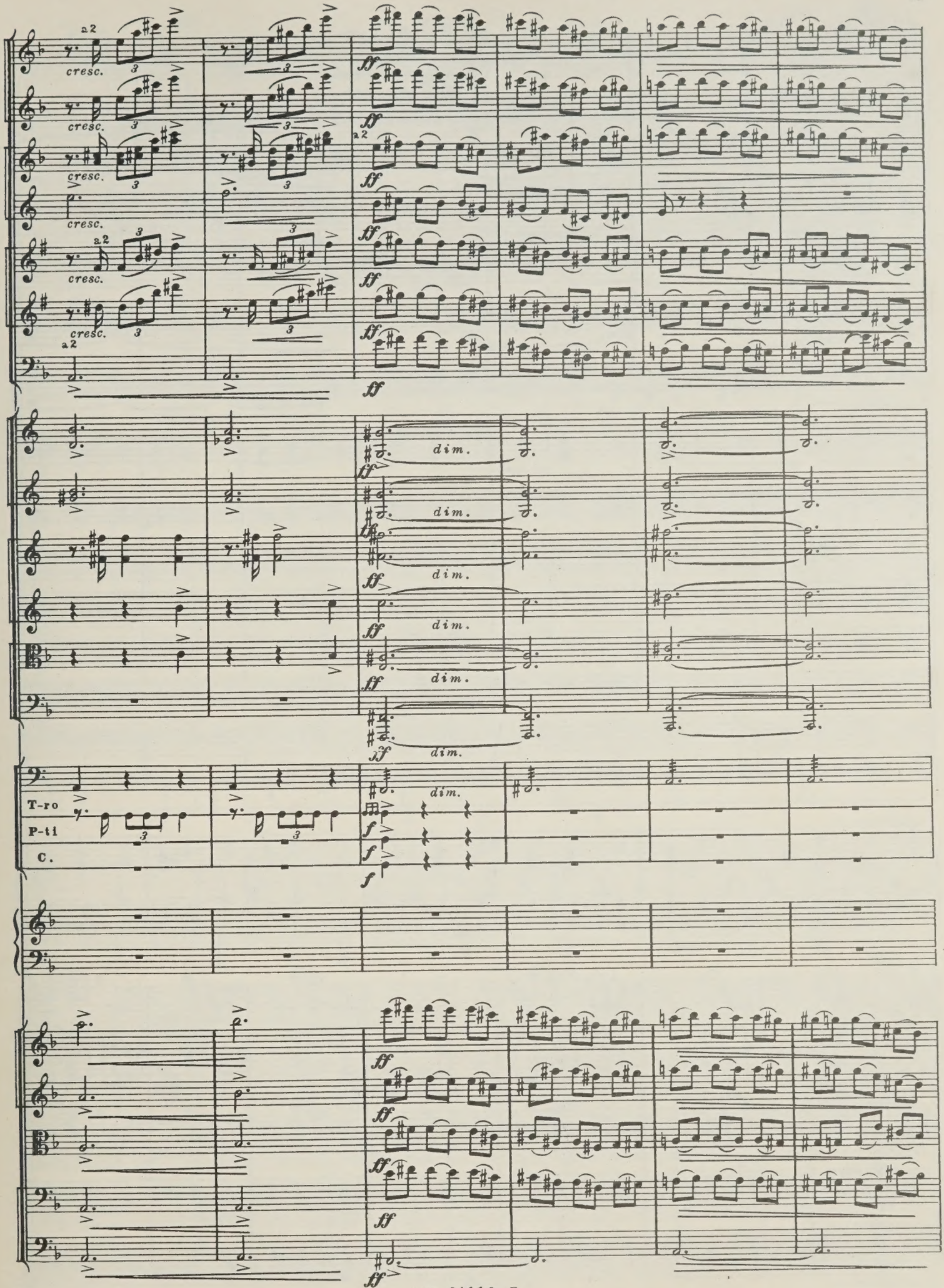
МАЗУРКА II MAZURKA

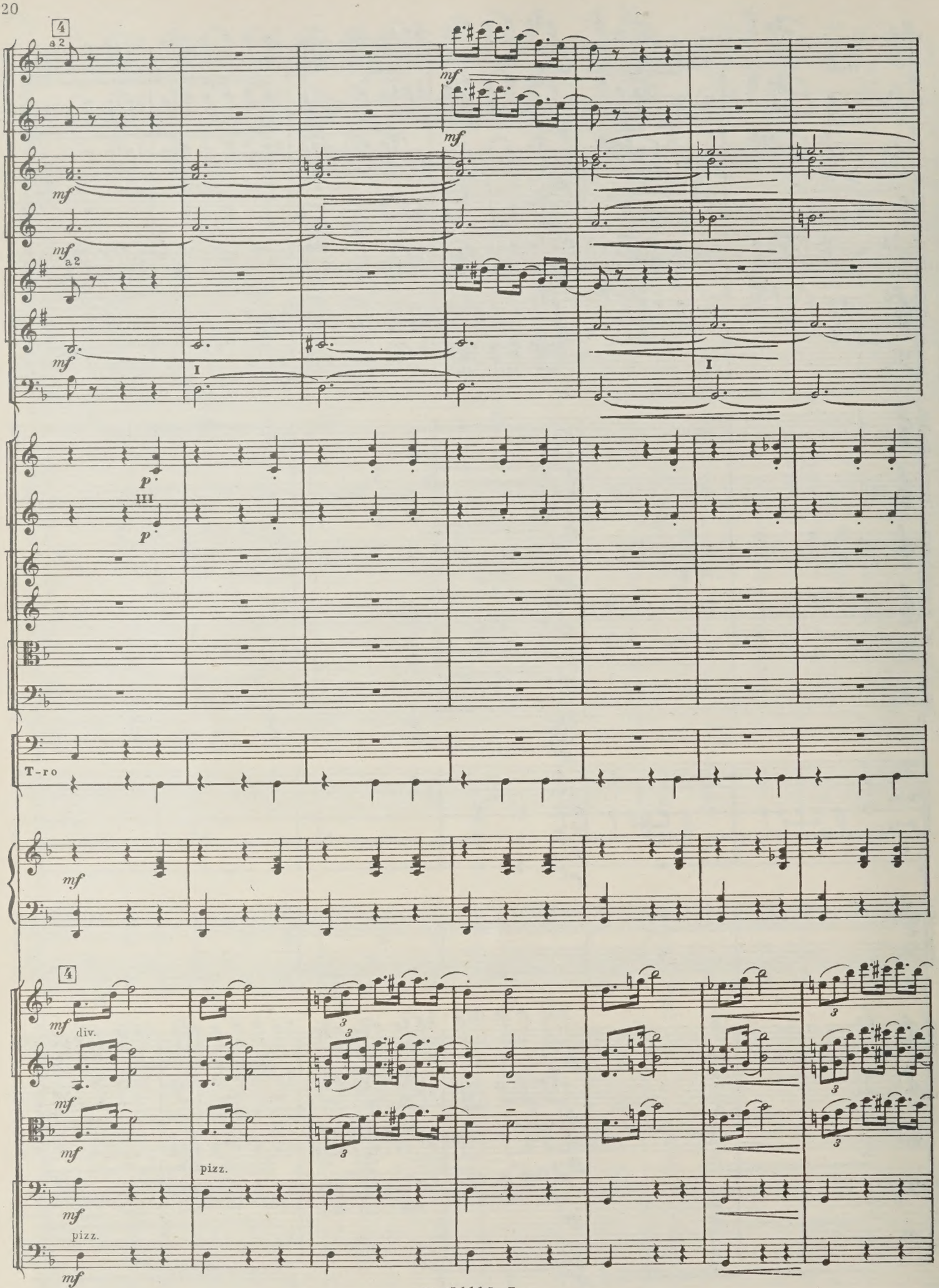


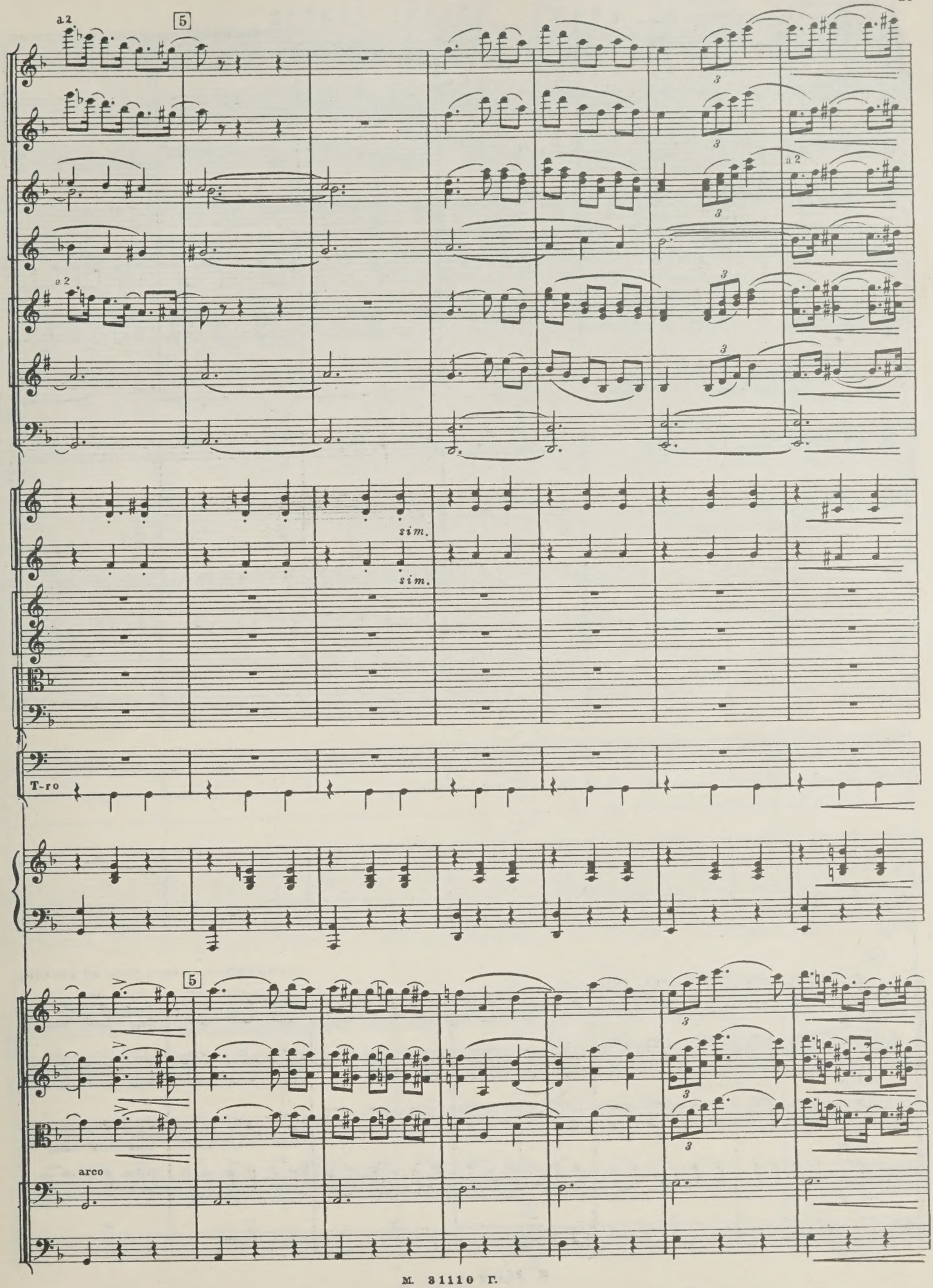

poco rit.
1 a tempo
solo
I
III
dim.
T-ro
P-ti
C.
pizz.

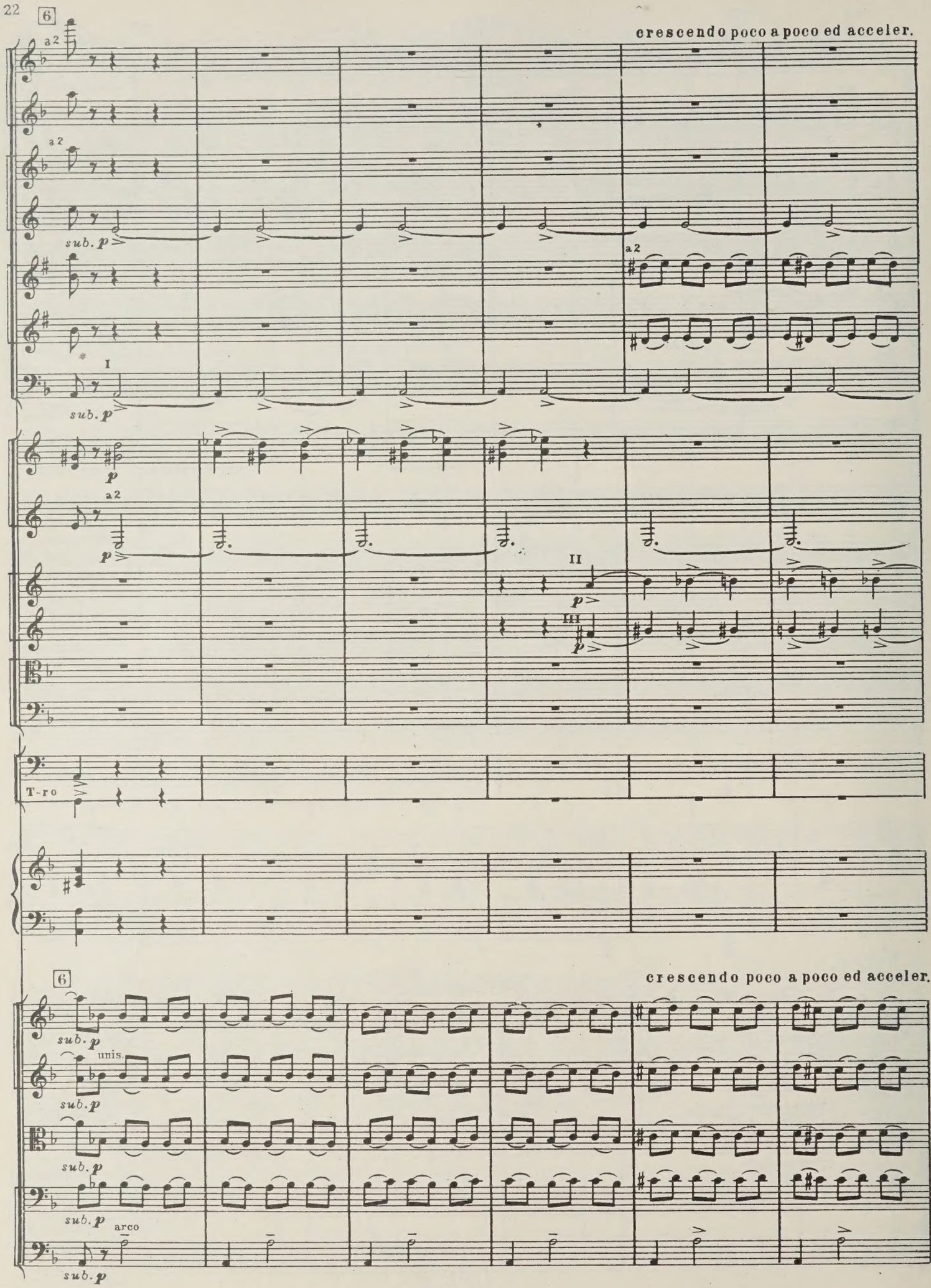

I solo
mp
2
p
I
p
I
p
mf
T-ro
p
2
mf espr.
f
mf espr.
f
mf espr.
f
pizz.
arco
pizz.

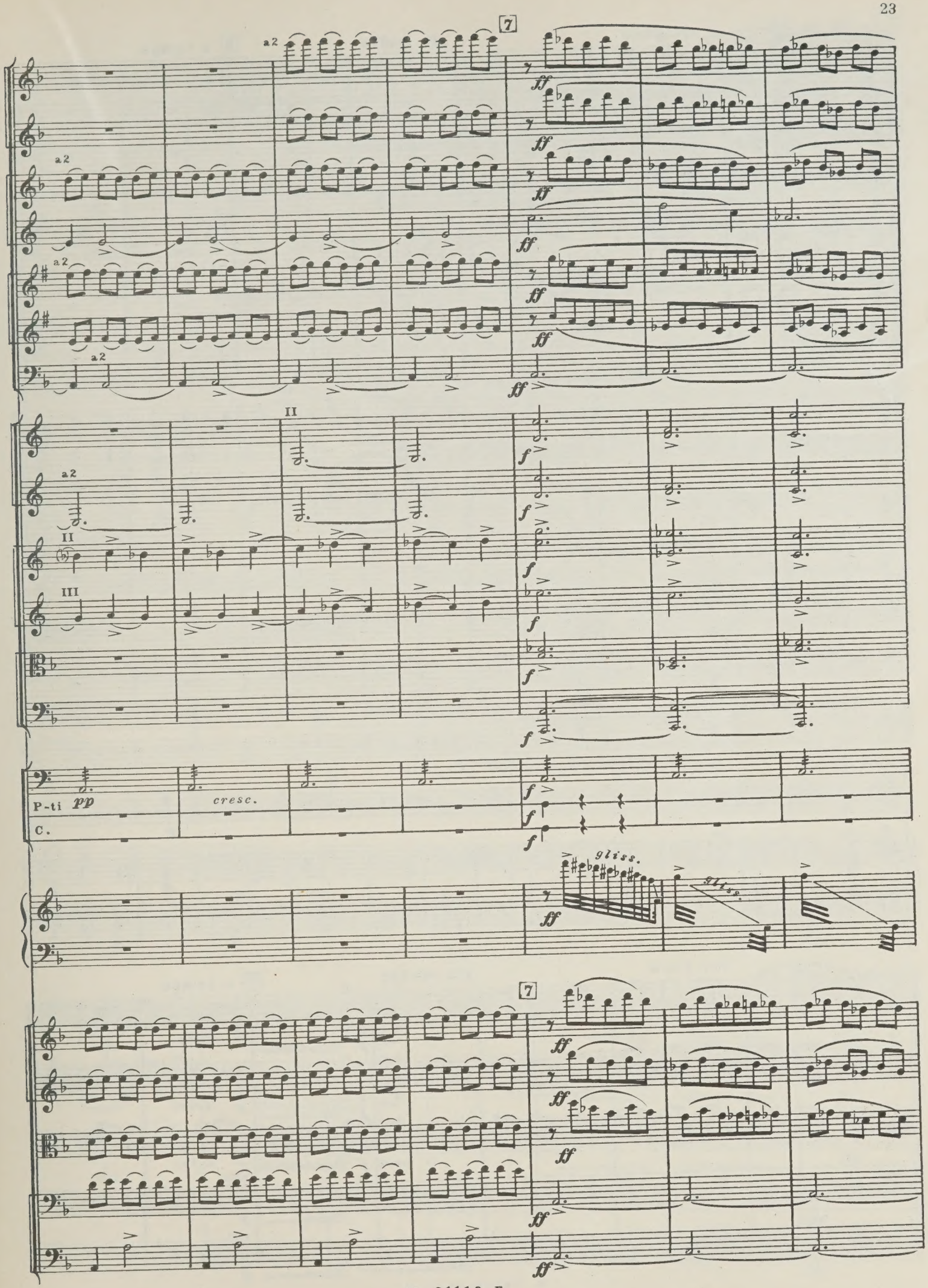

3
a2
II
T-ro
3cresc.
arco
arco

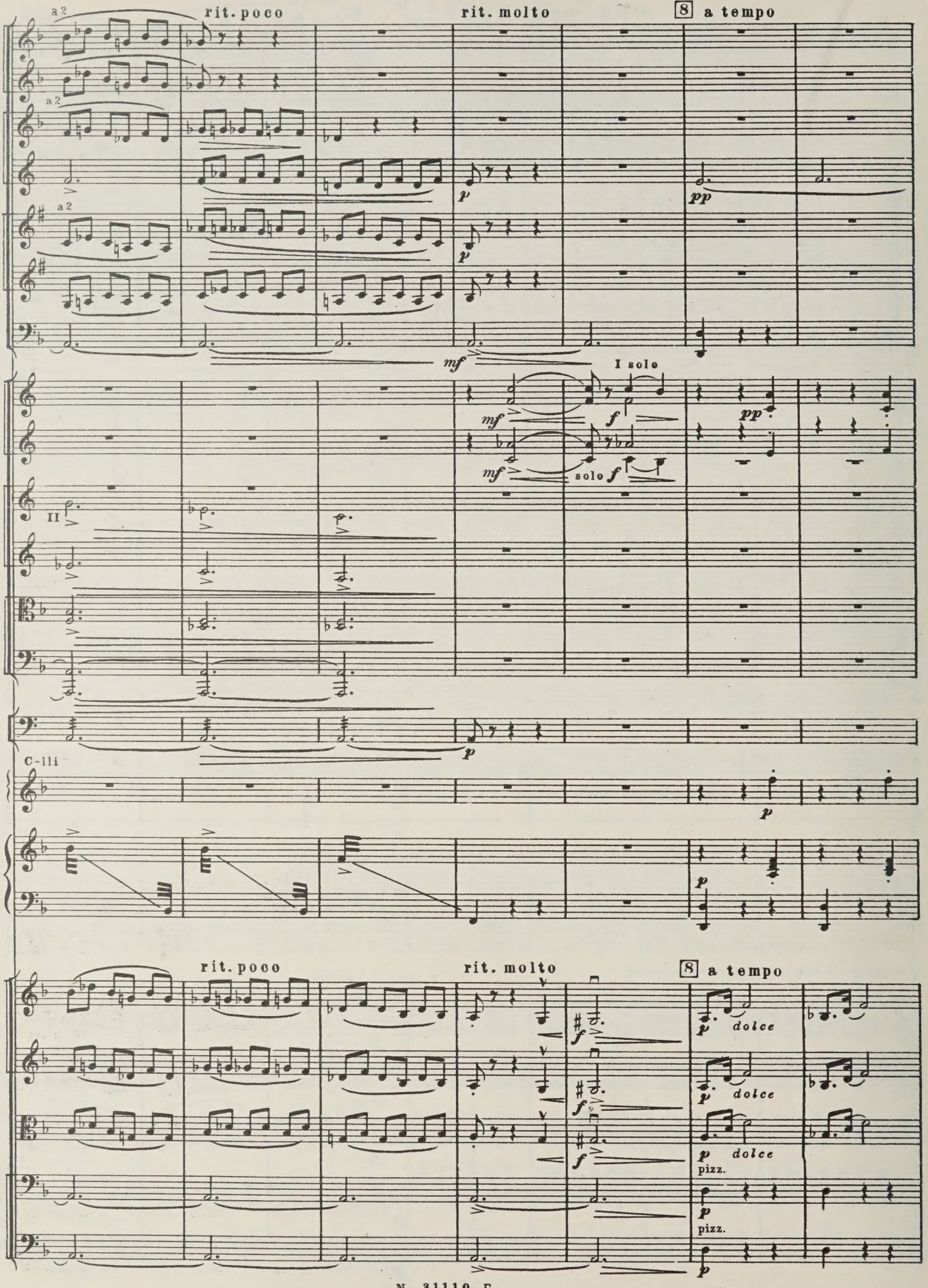

a2
cresc.
ff
dim.
T-ro
P-ti
C.
f

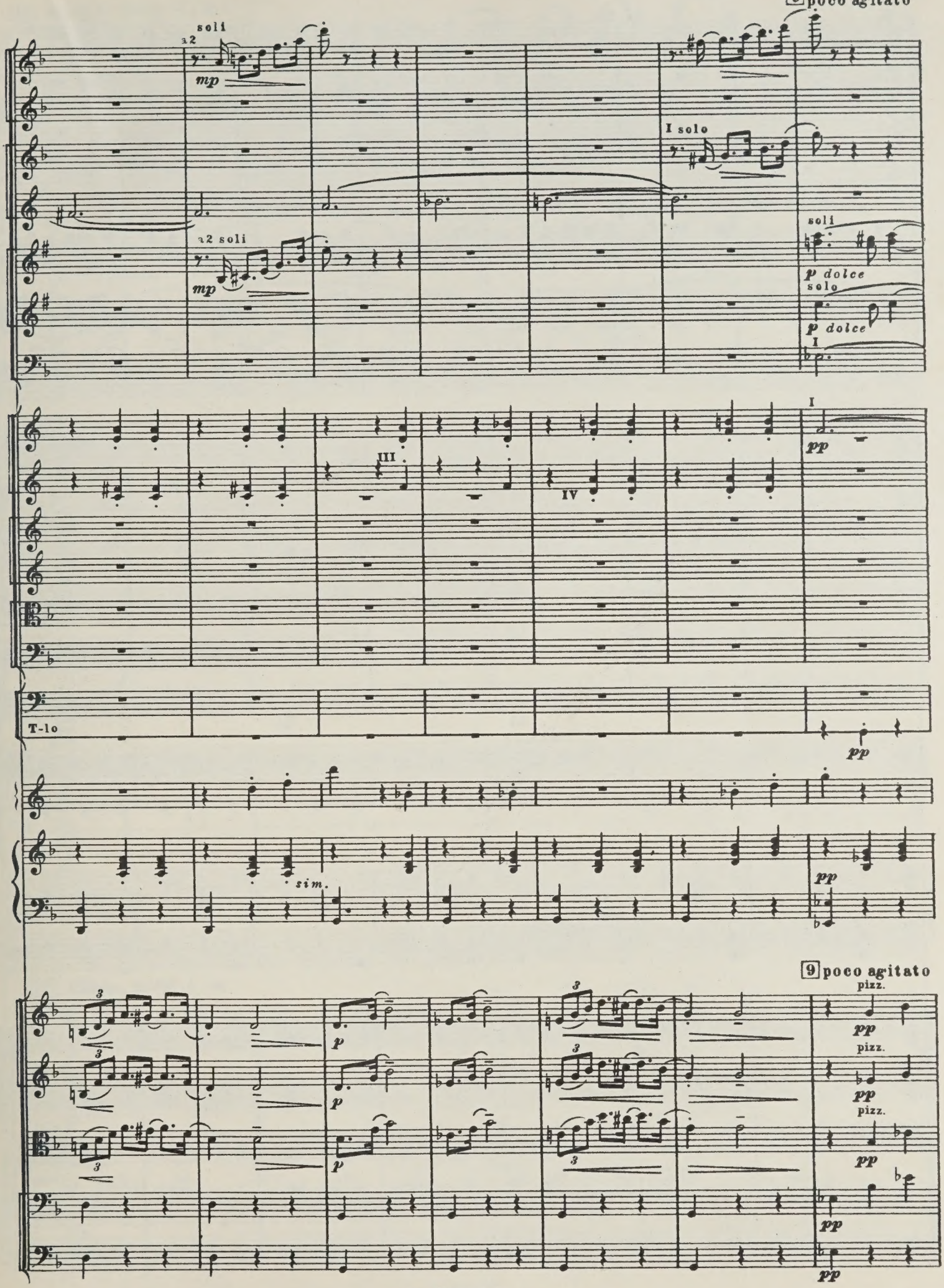

4
a 2
mf
mf
mf
mf
a 2
mf
I
I
p
III
p
T-ro
mf
4
mf
div.
mf
mf
pizz.
mf
pizz.
mf

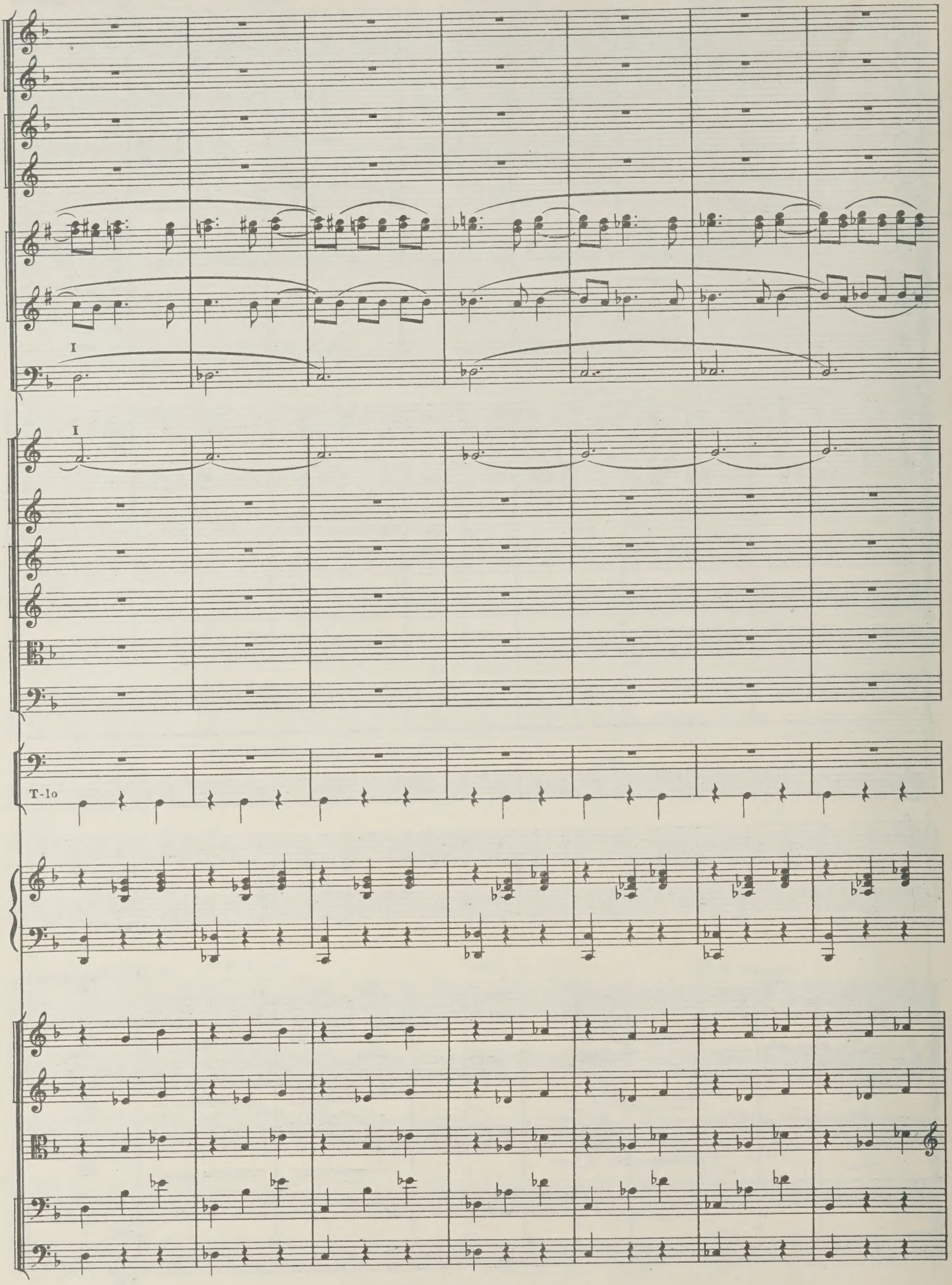

a2
5
a2
a2
sim.
sim.
T-ro
5
arco

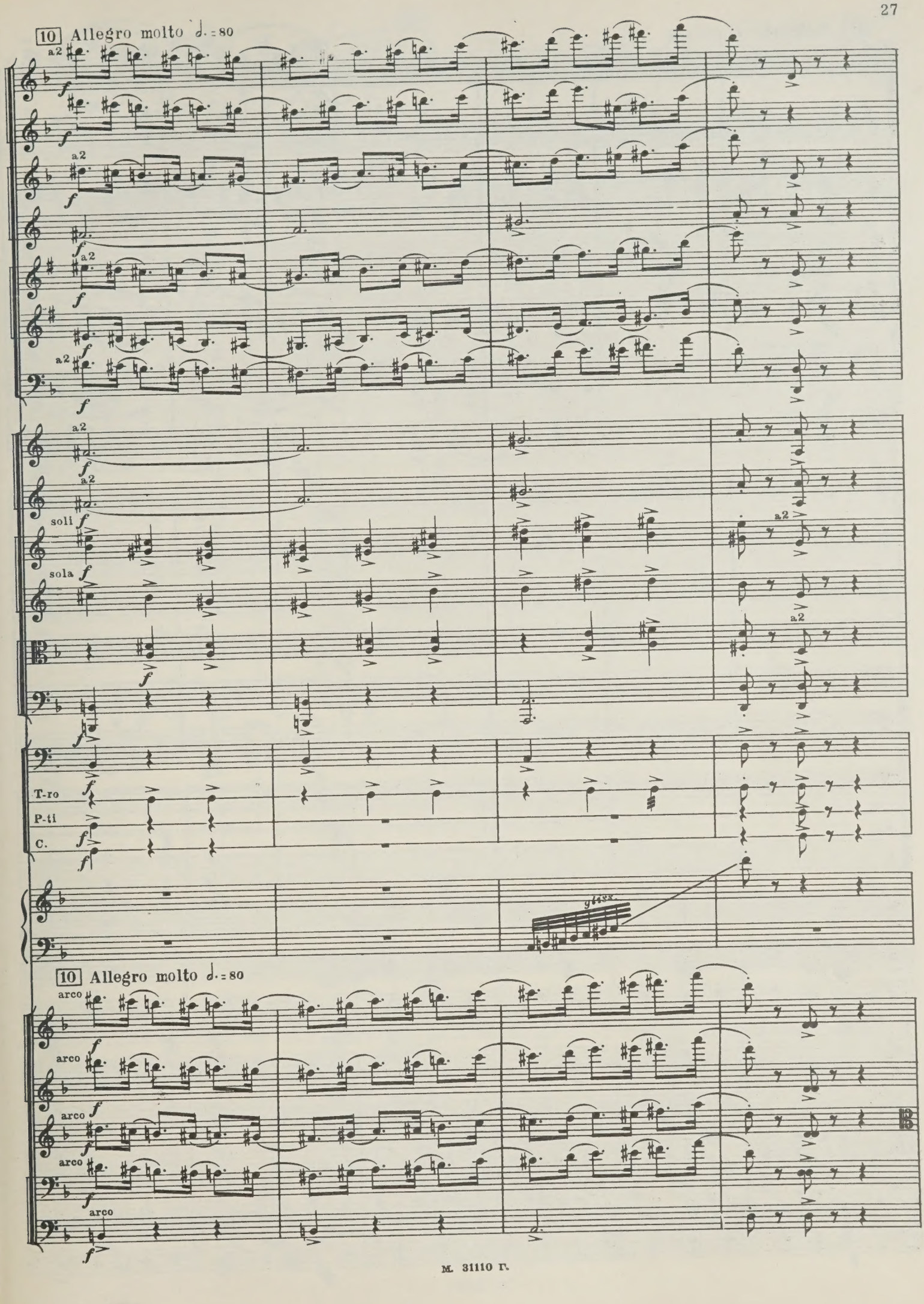

6
crescendo poco a poco ed acceler.
a2
sub. p
I
II
III
T-ro
6
crescendo poco a poco ed acceler.
unis.
arco

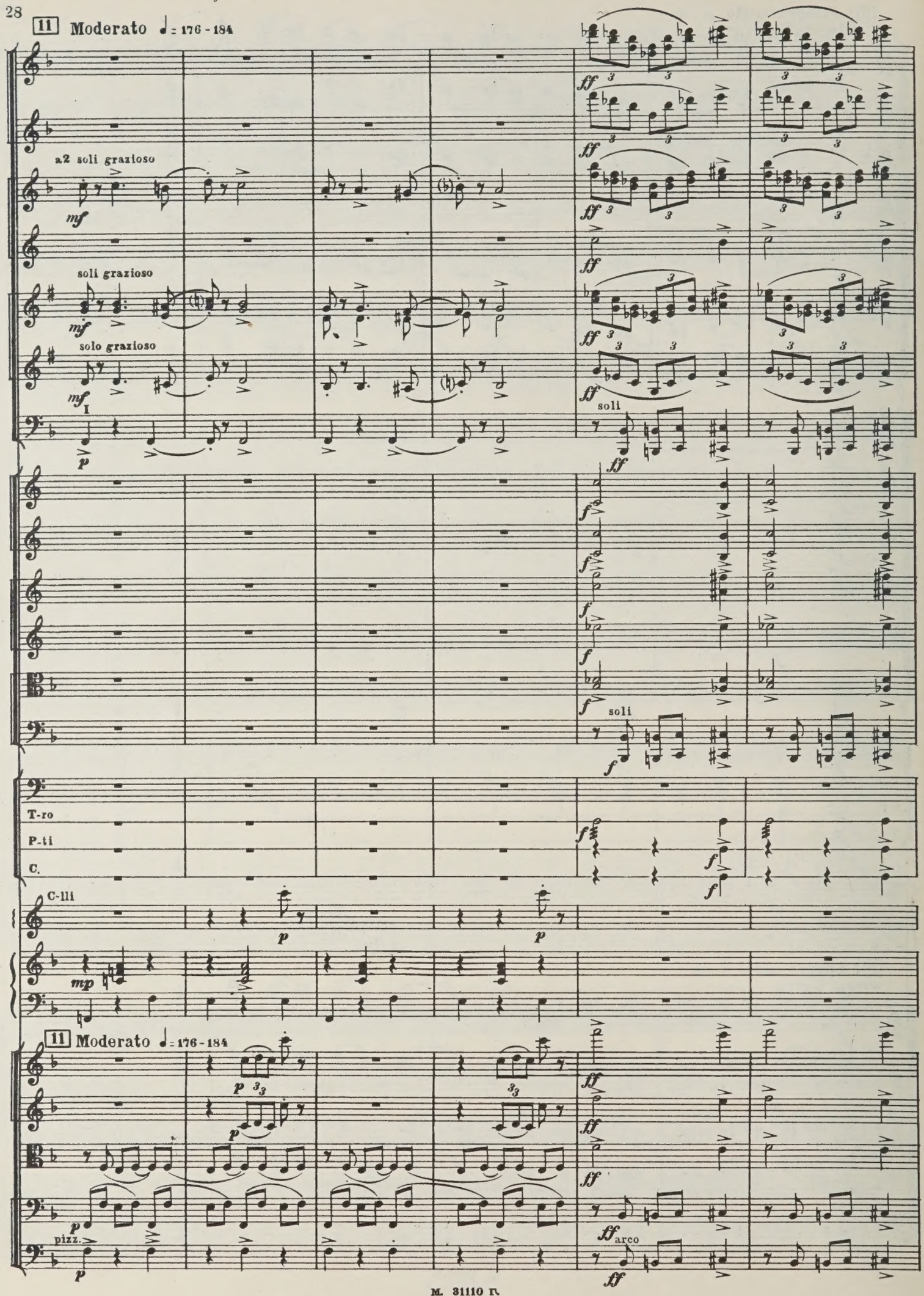

7
a2
a2
a2
a2
ff
II
a2
II
III
f
P-ti pp
cresc.
C.
gliss.
7
ff

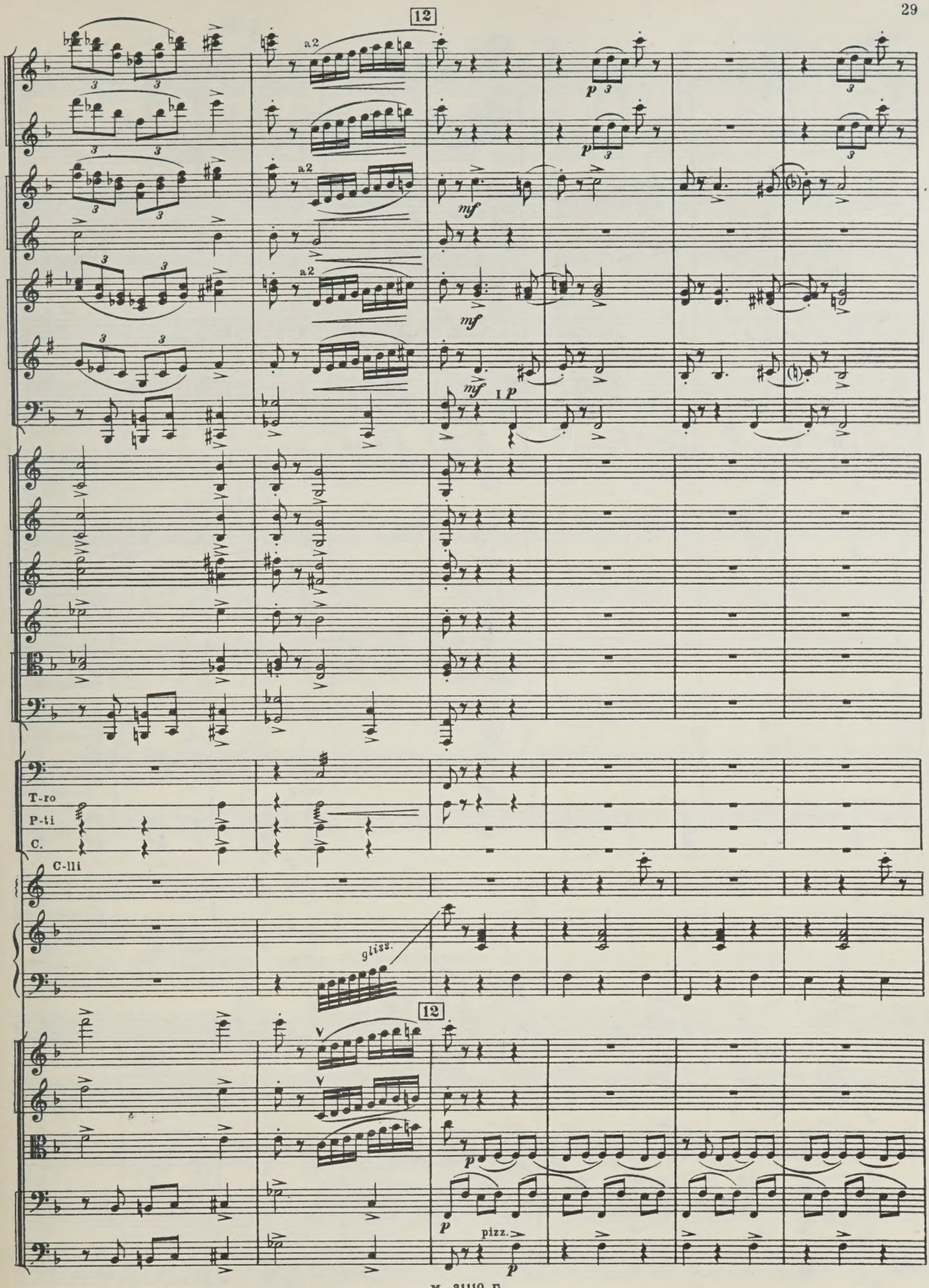

a2
rit. poco
rit. molto
8 a tempo
a2
a2
p
pp
p
mf
I solo
mf
f
pp
mf
solo f
II
p
C-IIi
p
p
rit. poco
rit. molto
8 a tempo
f
p dolce
f
p dolce
f
p dolce
pizz.
p
pizz.
p

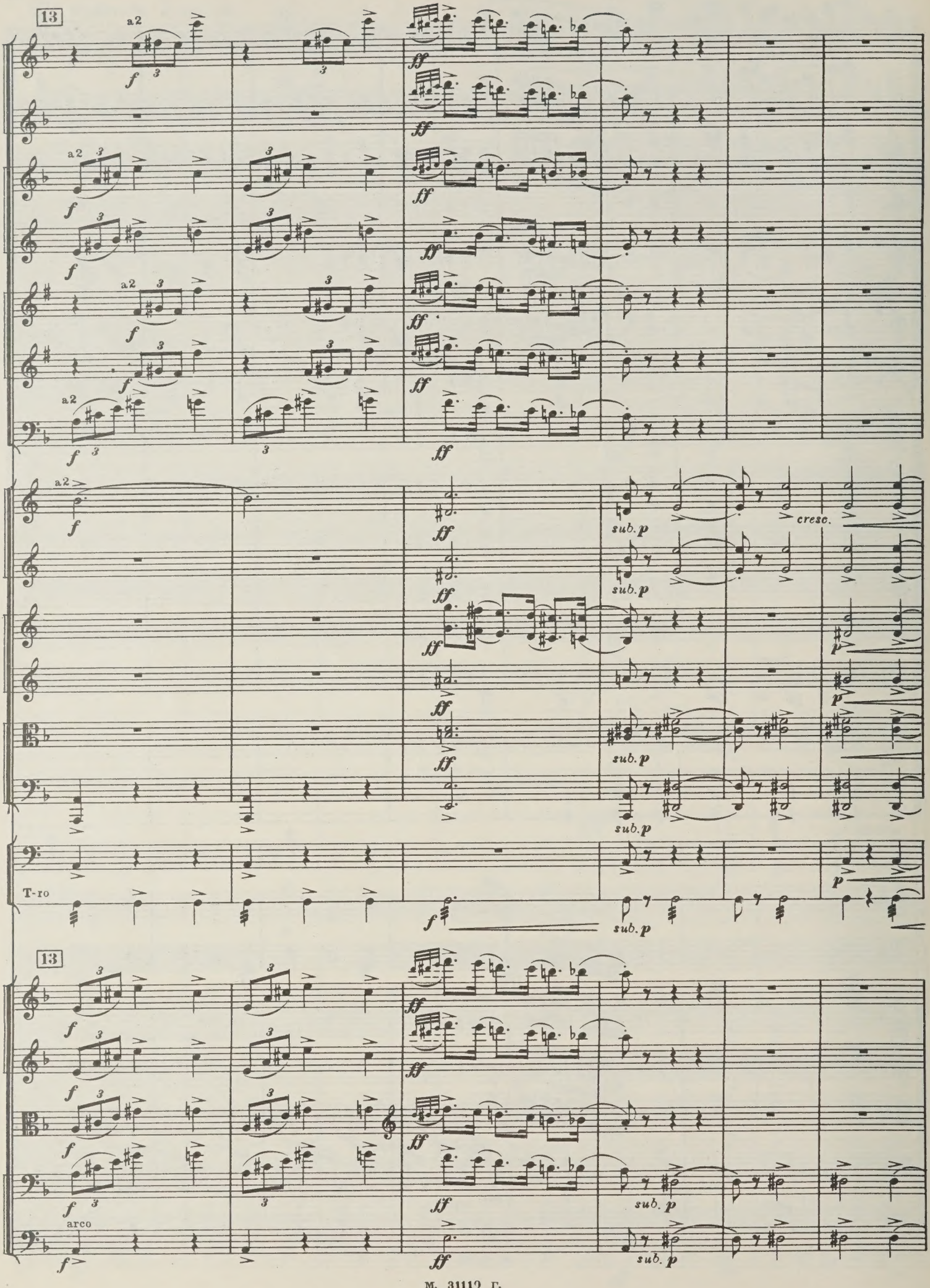

9 poco agitato
soli
a2
mp
a2 soli
mp
I solo
soli
p dolce
solo
p dolce
I
III
IV
I
pp
T-lo
pp
sim.
pp
9 poco agitato
pizz.
pp
pizz.
pp
pizz.
pp
pp
pp
p
p
p

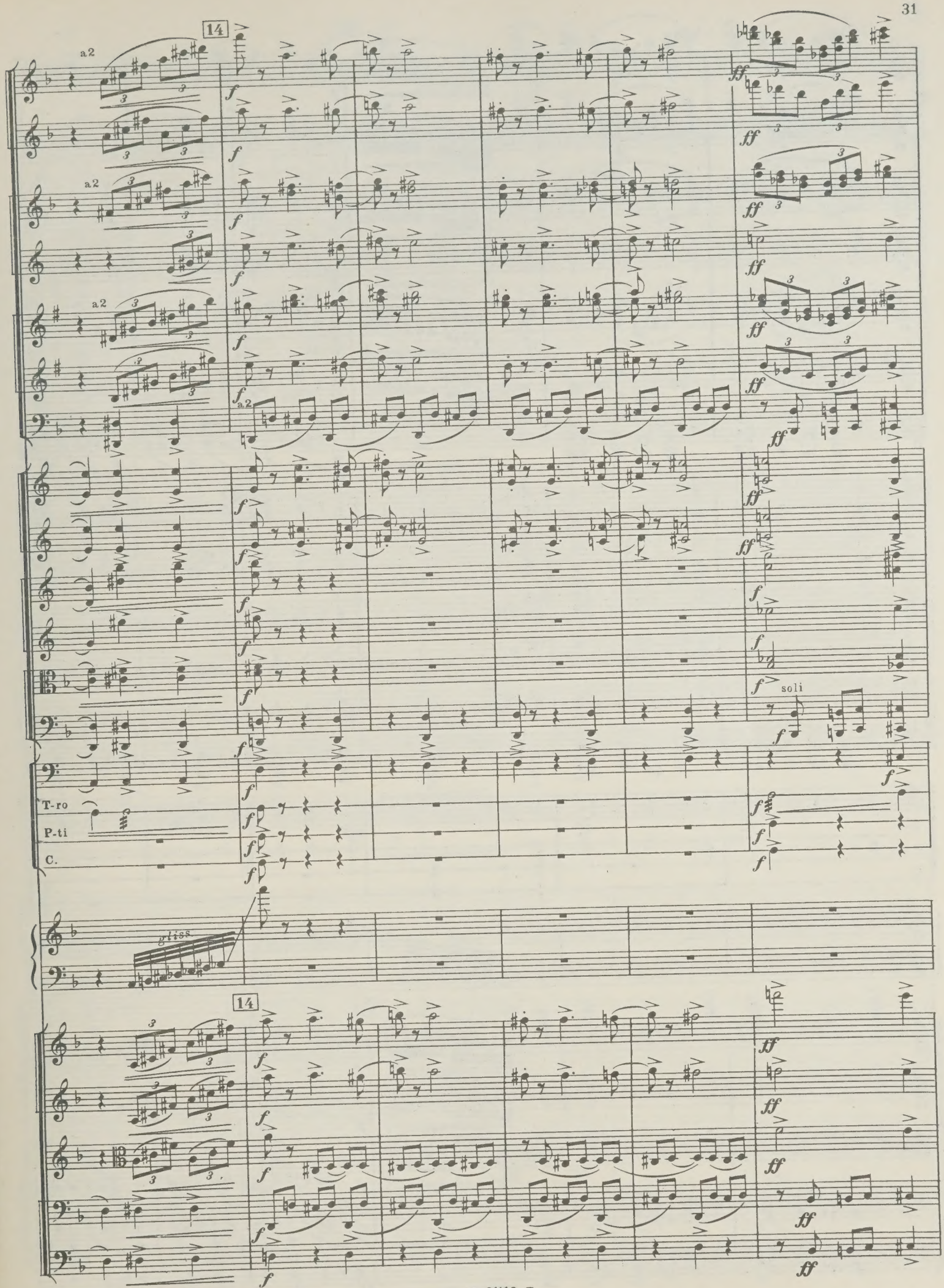

I
I
T-lo

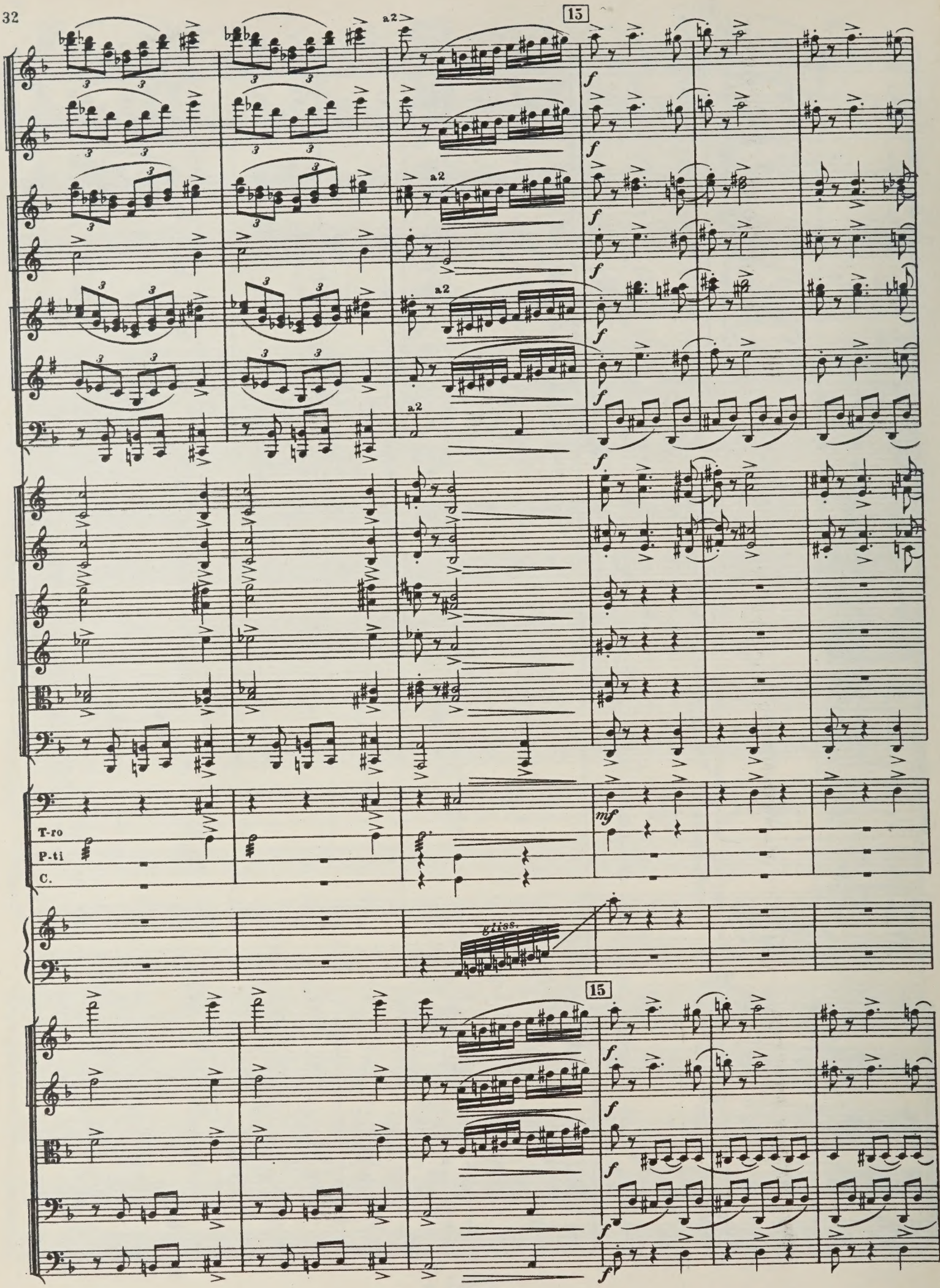

10 Allegro molto ♩. = 80
a2
soli
sola
T-ro
P-ti
C.
arco
10 Allegro molto ♩. = 80

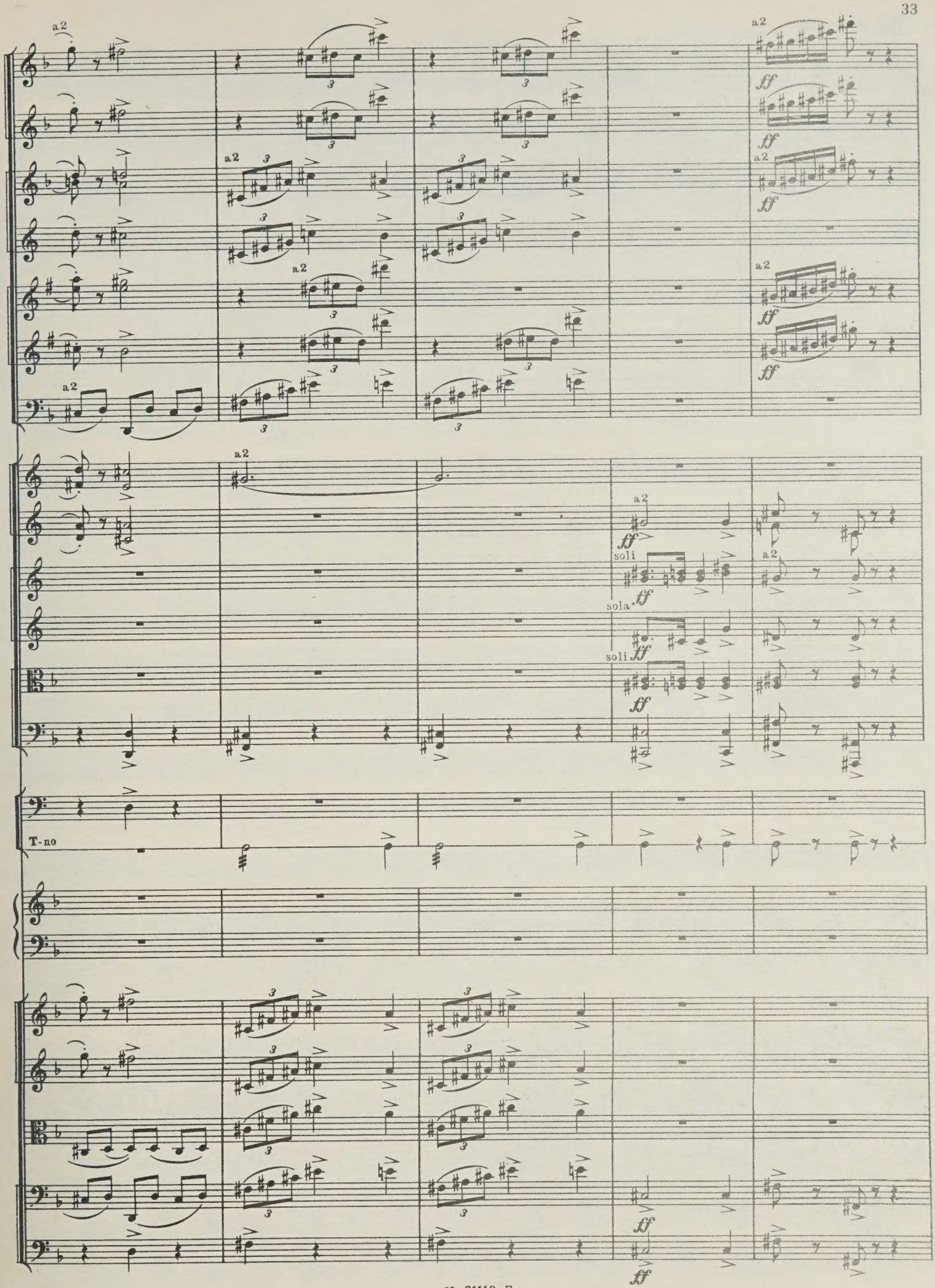

11 Moderato ♩= 176 - 184
a2 soli grazioso
soli grazioso
solo grazioso
soli
T-ro
P-ti
C.
C-lli
11 Moderato ♩= 176 - 184
pizz.
arco

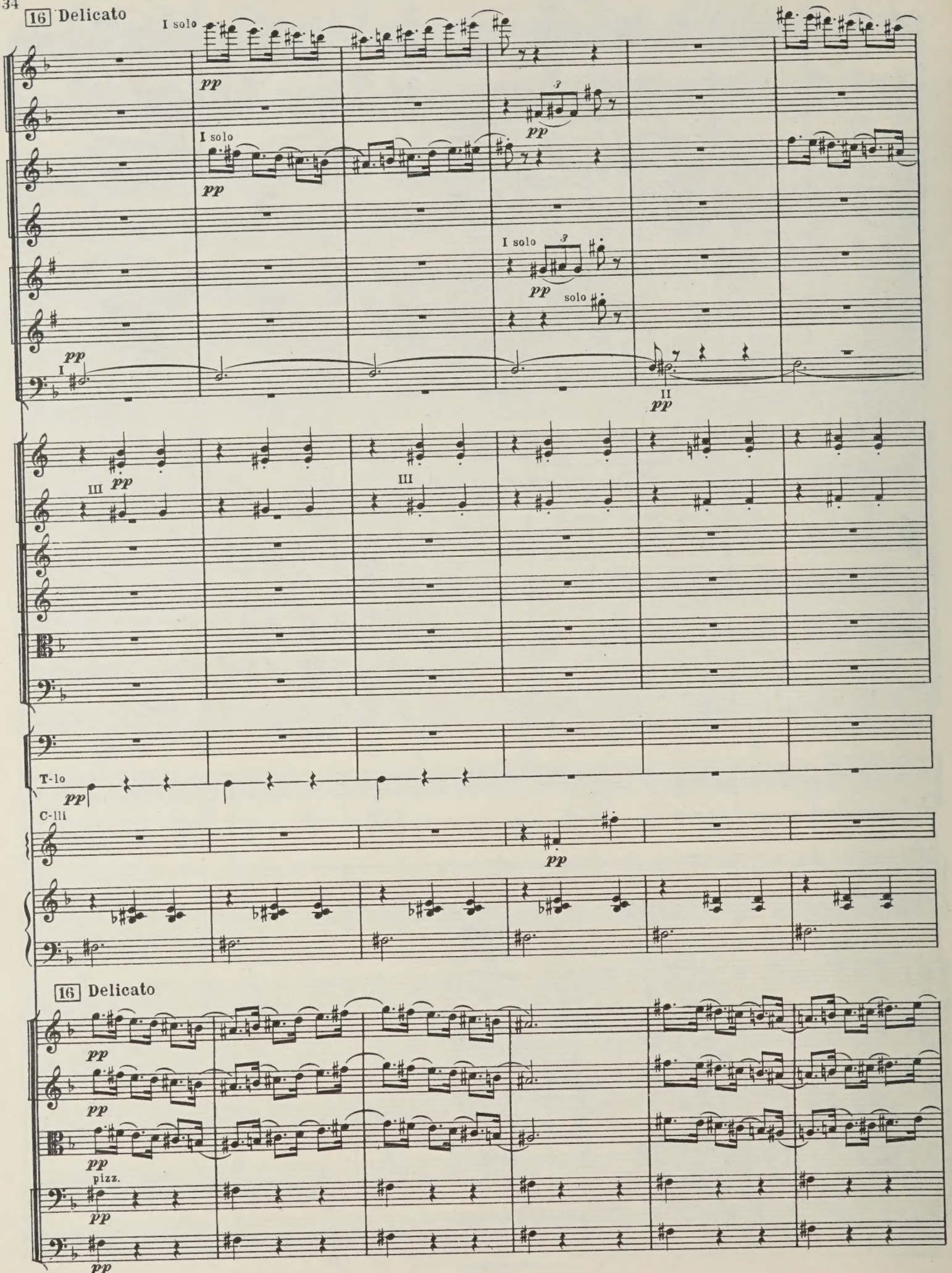

12
a2
mf
p
T-ro
P-ti
C.
C-lli
glissz.
12
pizz.

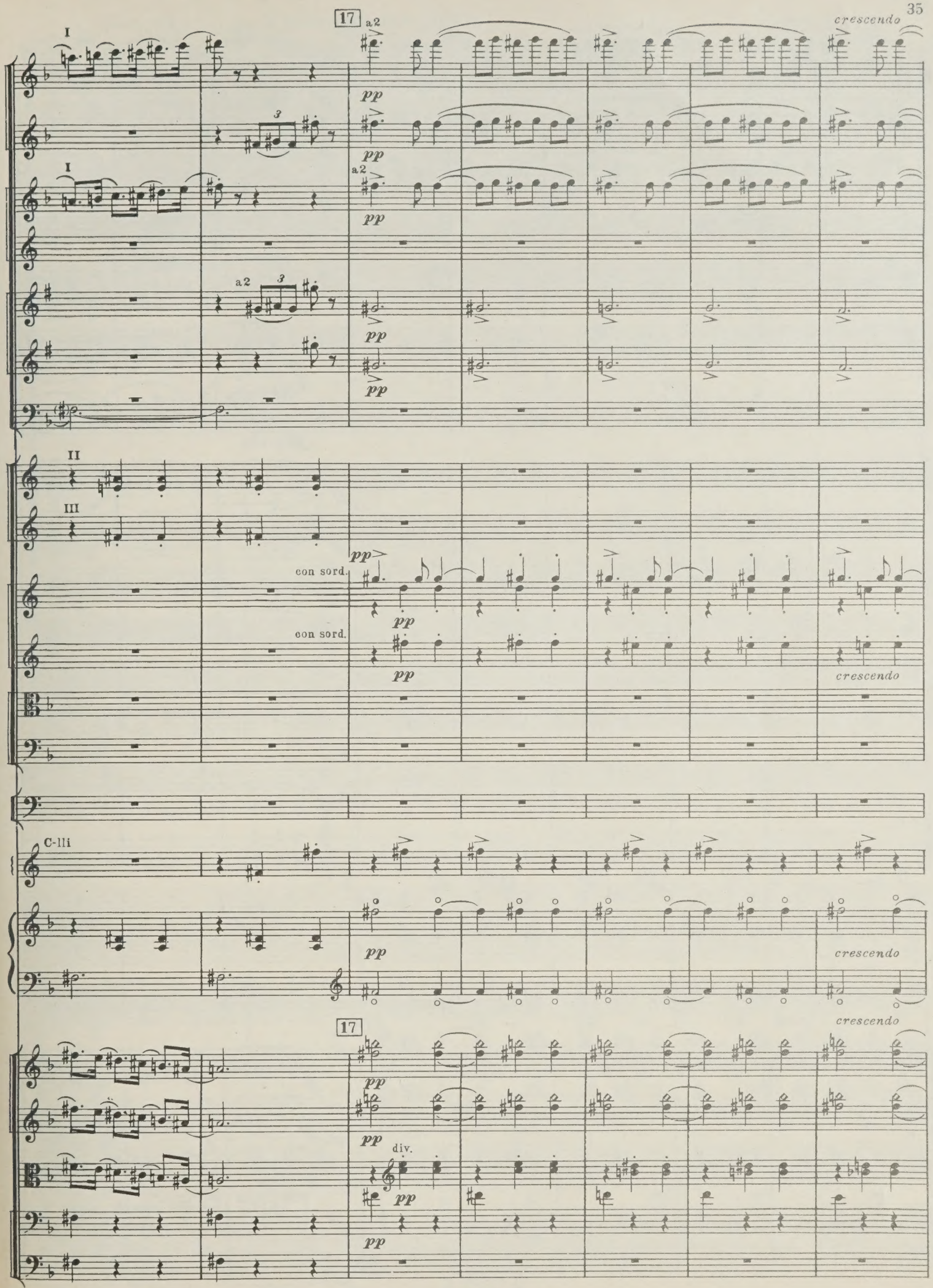

13
a2
f
ff
sub. p
cresc.
T-ro
arco

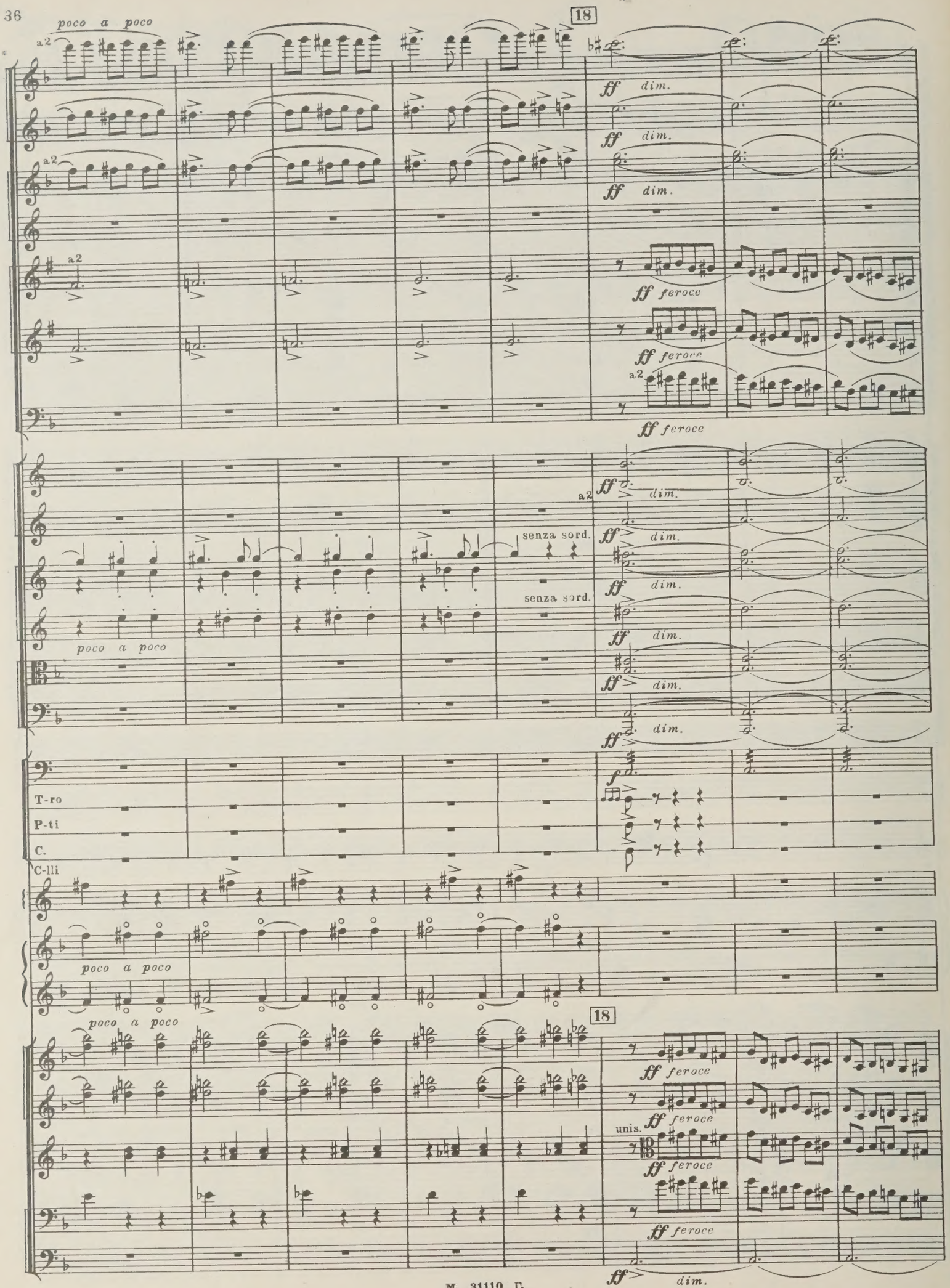

14
a2
a2
a2
a2
soli
T-ro
P-ti
C.
gliss.
14

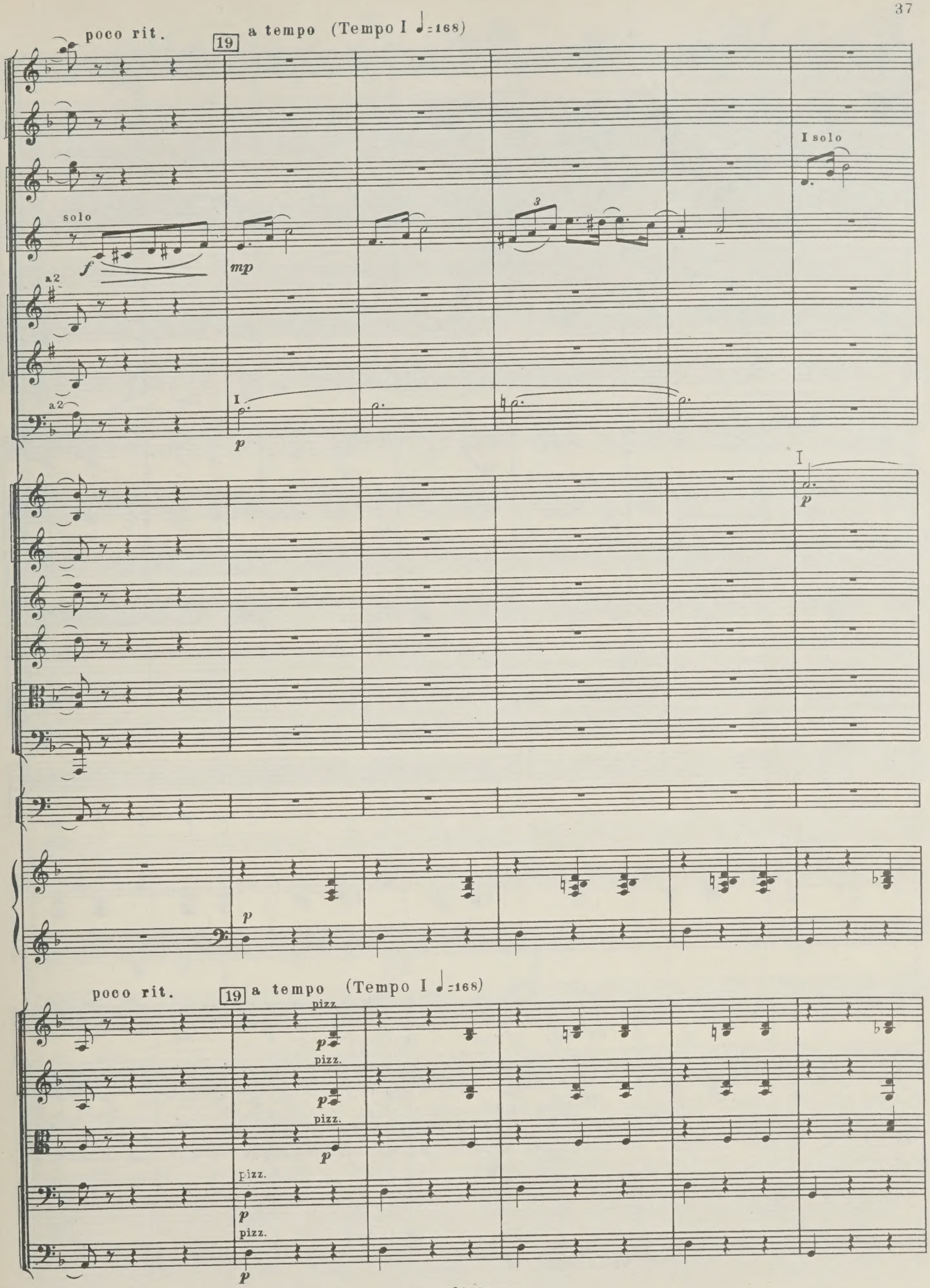

15
a2
f
mf
T-ro
P-ti
C.
gliss.
15

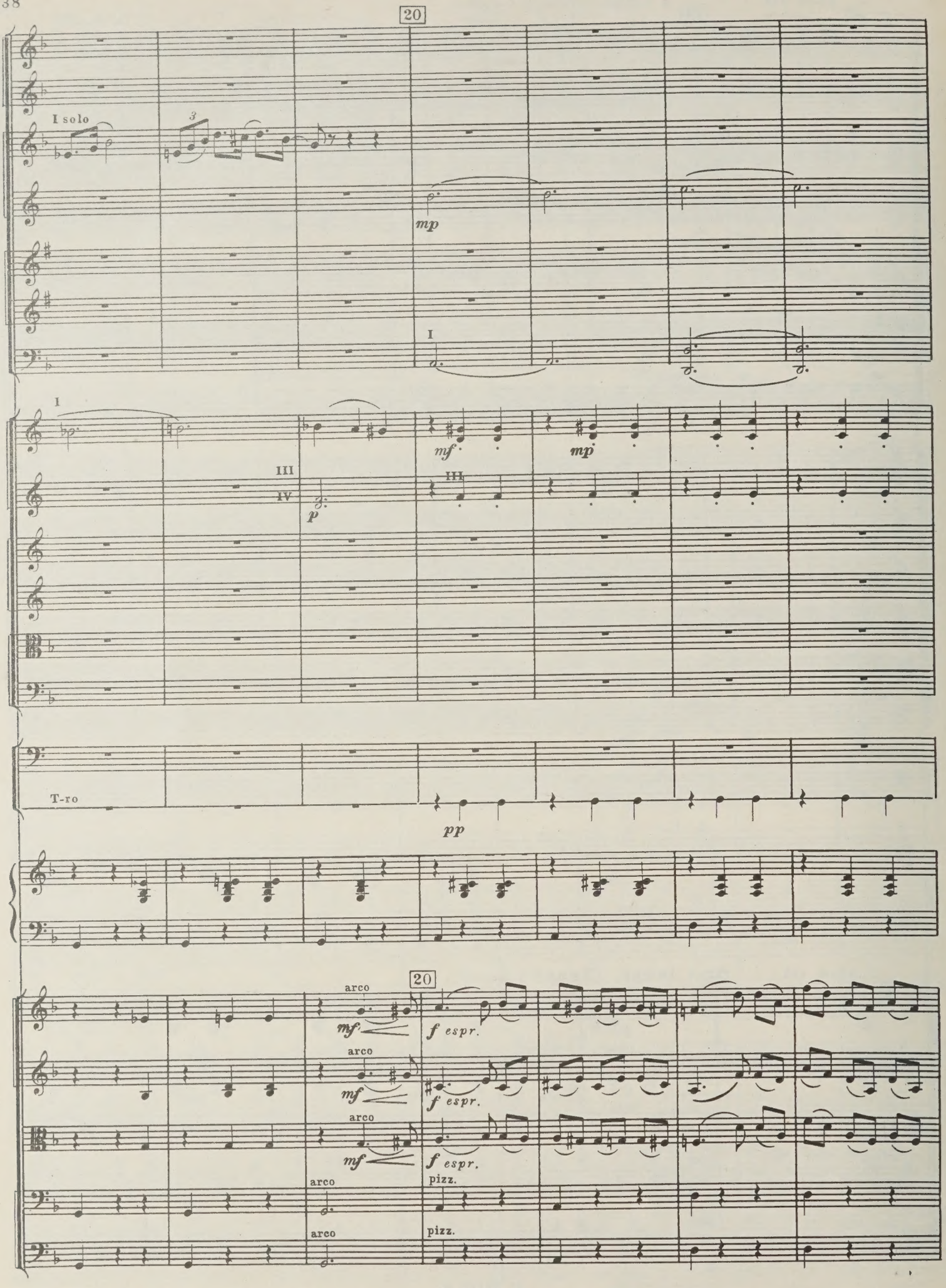

a2
ff
soli
sola
soli
T-по

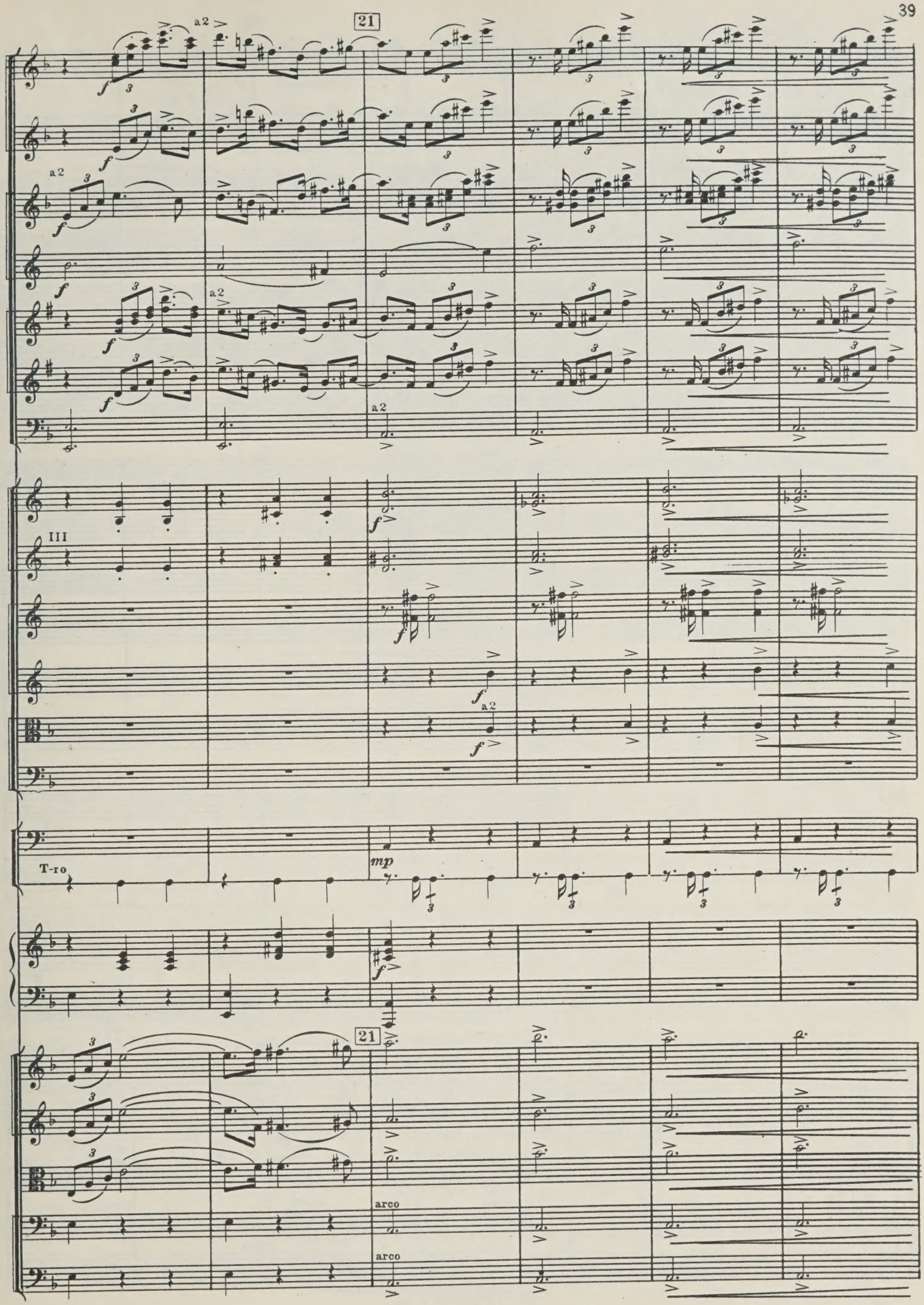

16 Delicato
I solo
pp
I solo
pp
3
pp
I solo
3
pp
solo
pp
I
II
pp
III
pp
III
T-lo
pp
C-lli
pp
16 Delicato
pp
pp
pp
pizz.
pp
pp

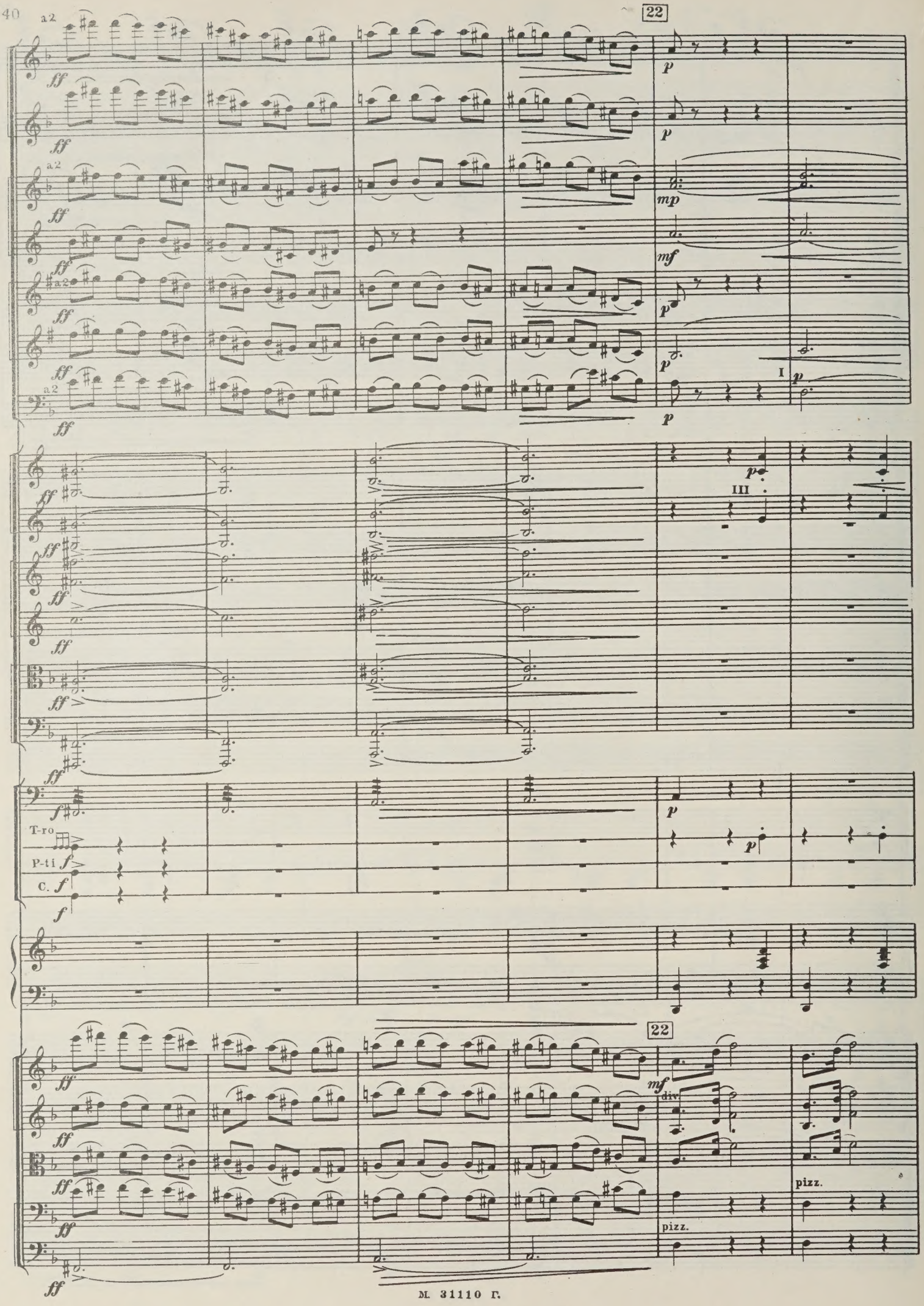

I
17
a2
crescendo
pp
I
a2
a2
II
III
con sord.
con sord.
crescendo
C-lli
crescendo
17
crescendo
div.

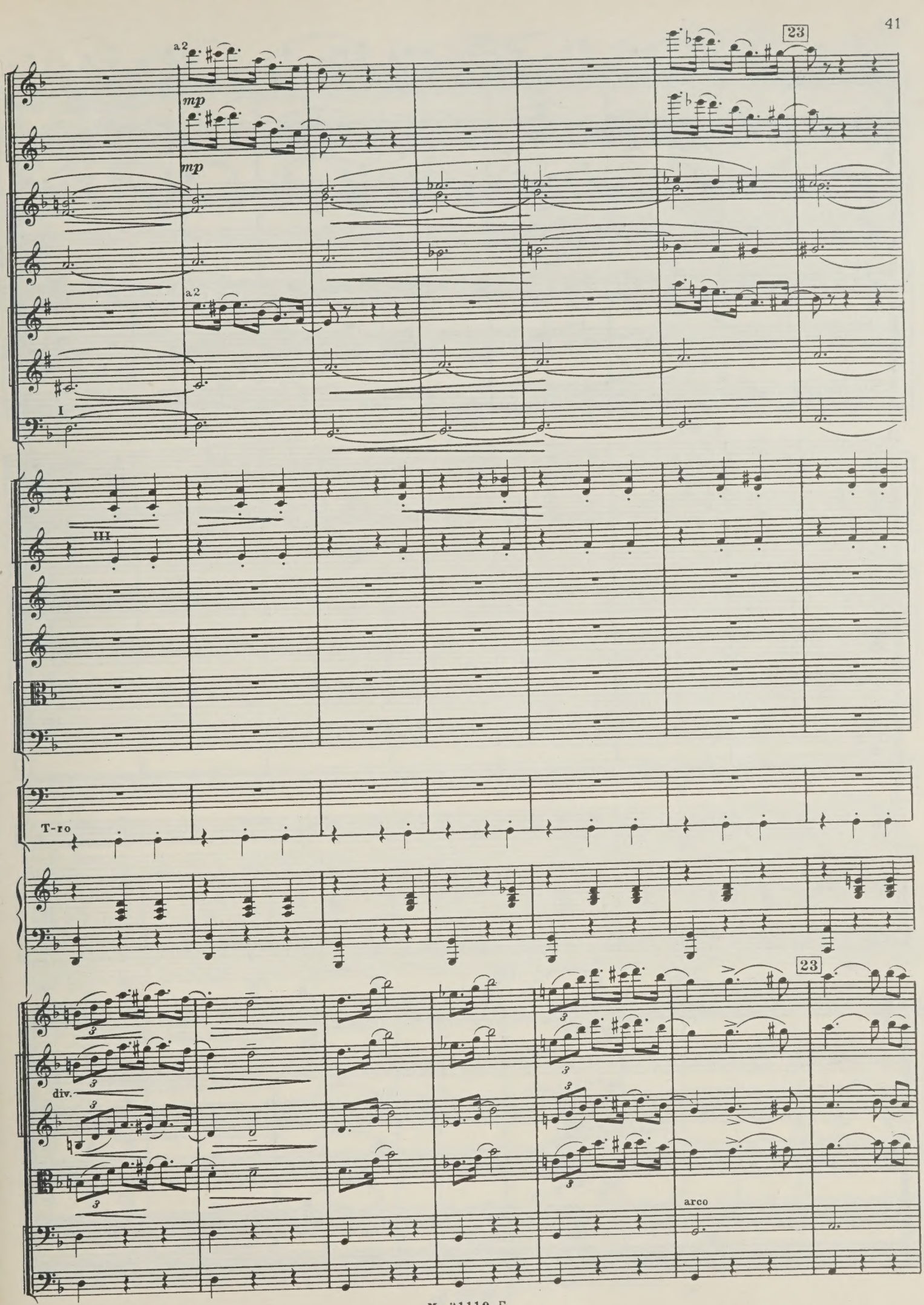

poco a poco
18
a2
ff dim.
ff feroce
senza sord.
T-ro
P-ti
C.
C-lli
unis.

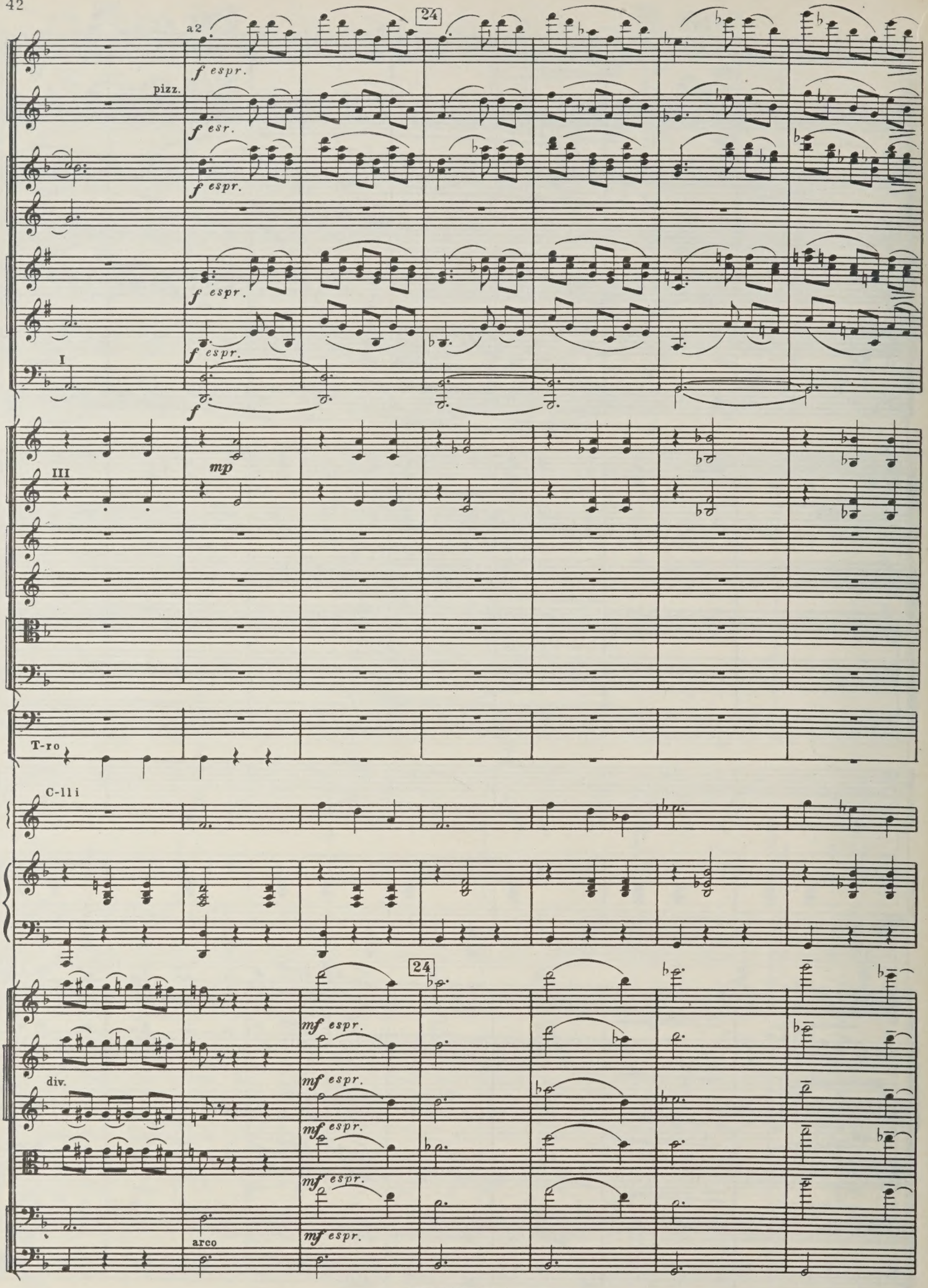

poco rit.
19
a tempo (Tempo I ♩=168)
solo
I solo
a2
I
pizz.

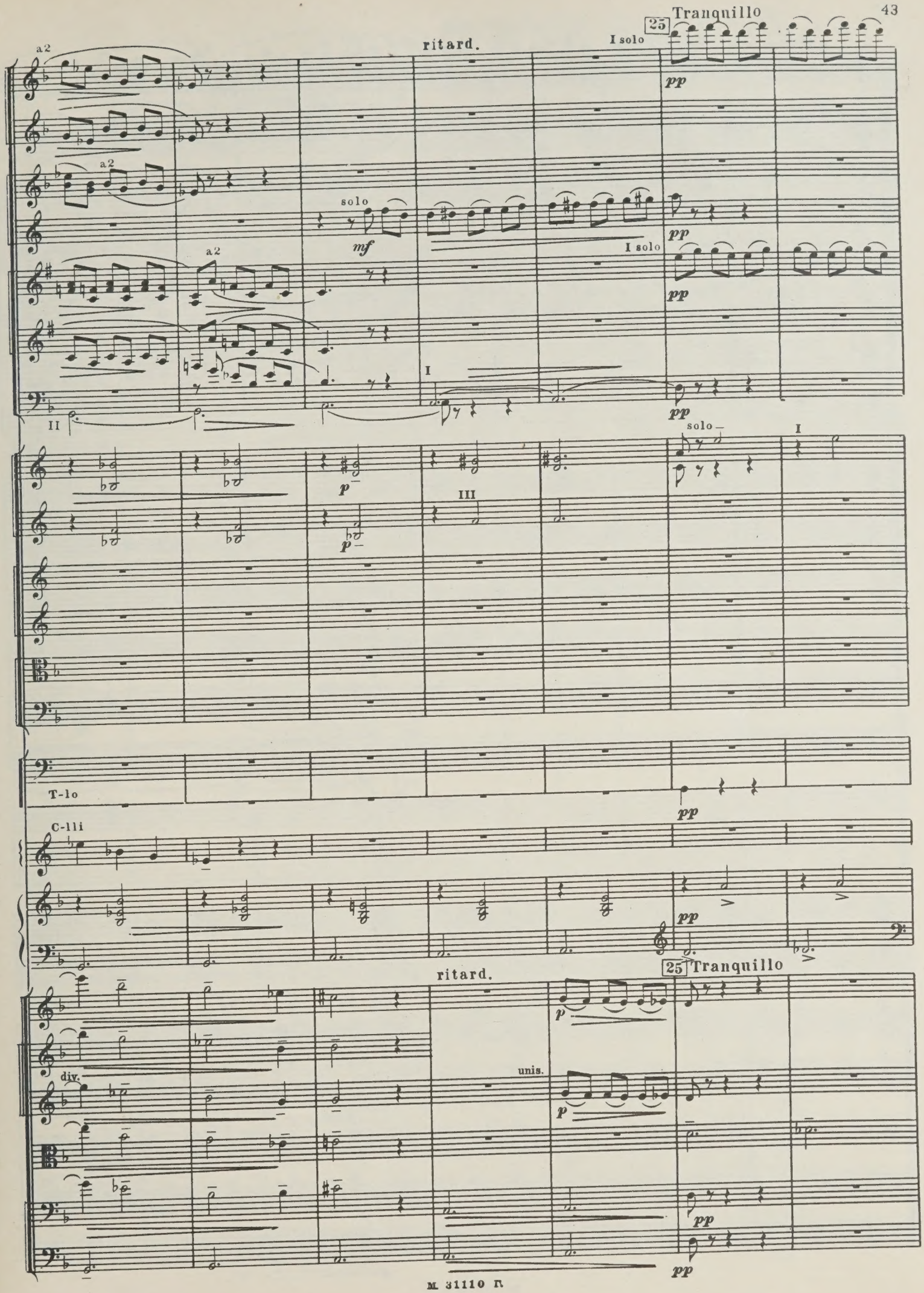

20
I solo
3
mp
I
I
mf
mp
III
IV
p
III
T-ro
pp
20
arco
mf
f espr.
arco
mf
f espr.
arco
mf
f espr.
arco
pizz.
arco
pizz.

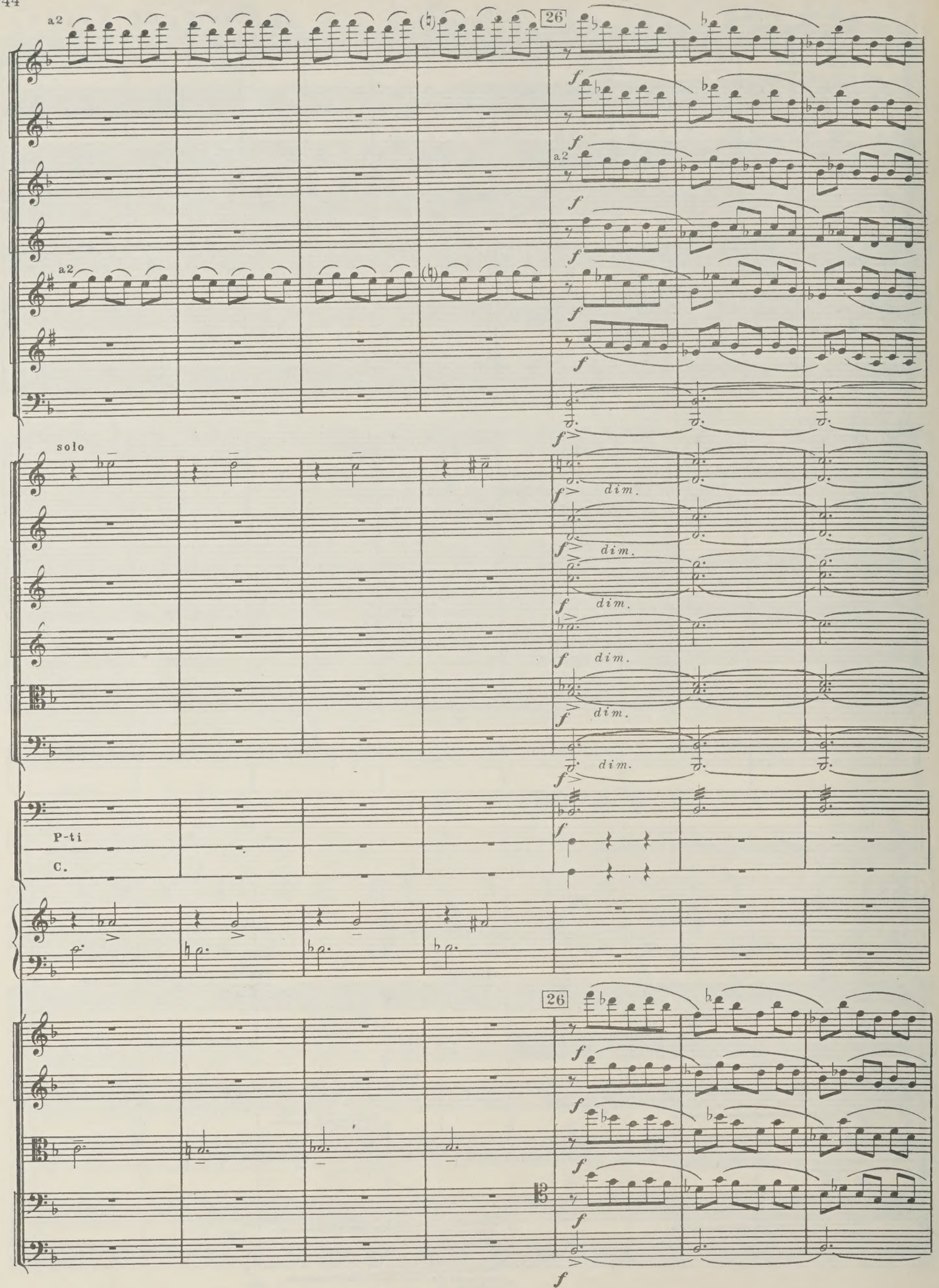

21
a2
III
T-ro
mp
arco
arco

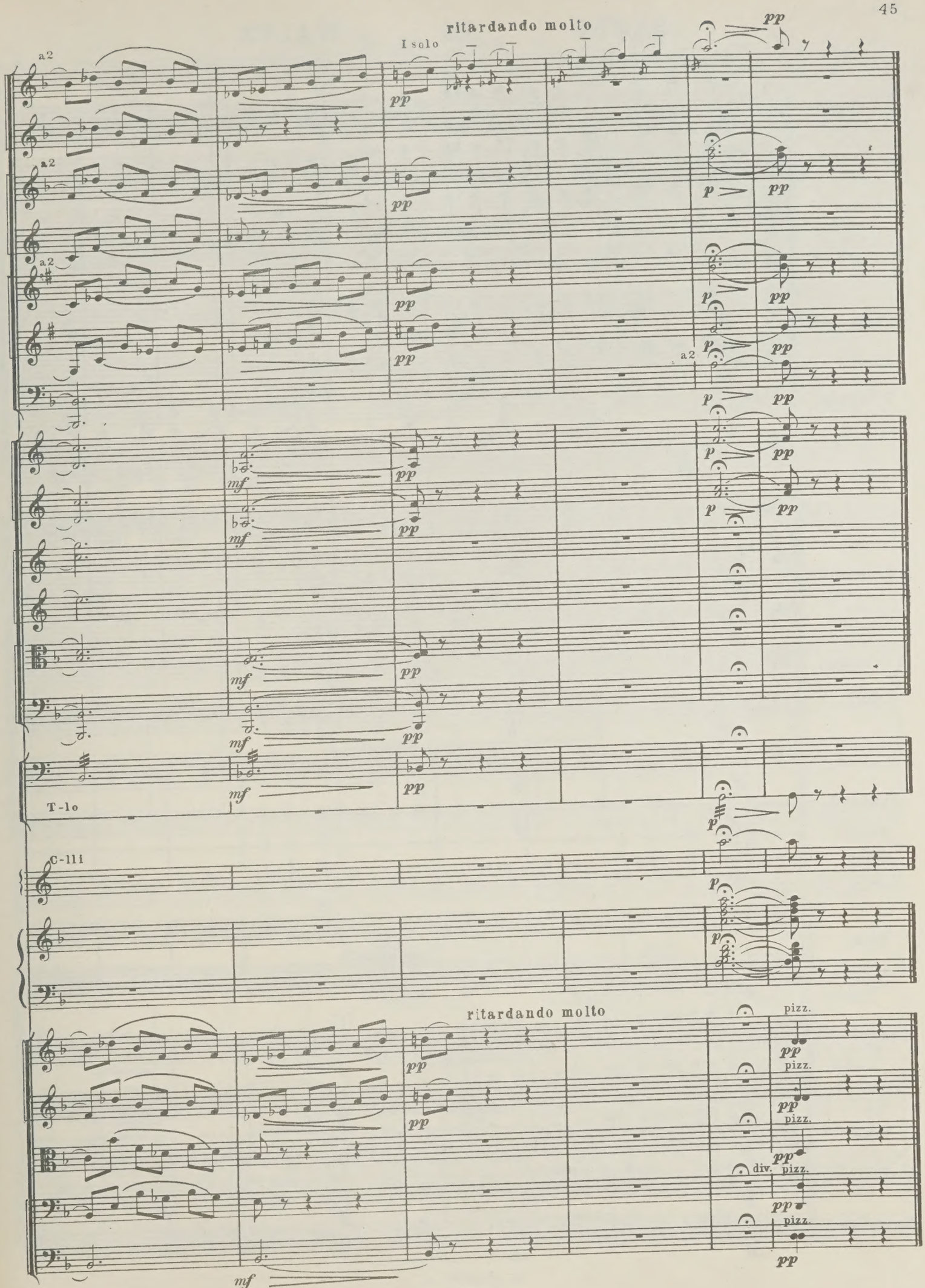

a2
ff
22
p
mp
mf
I
III
T-ro
P-ti
C.
f
div.
pizz.


23
a2
mp
mp
a2
I
III
T-ro
23
div.
arco

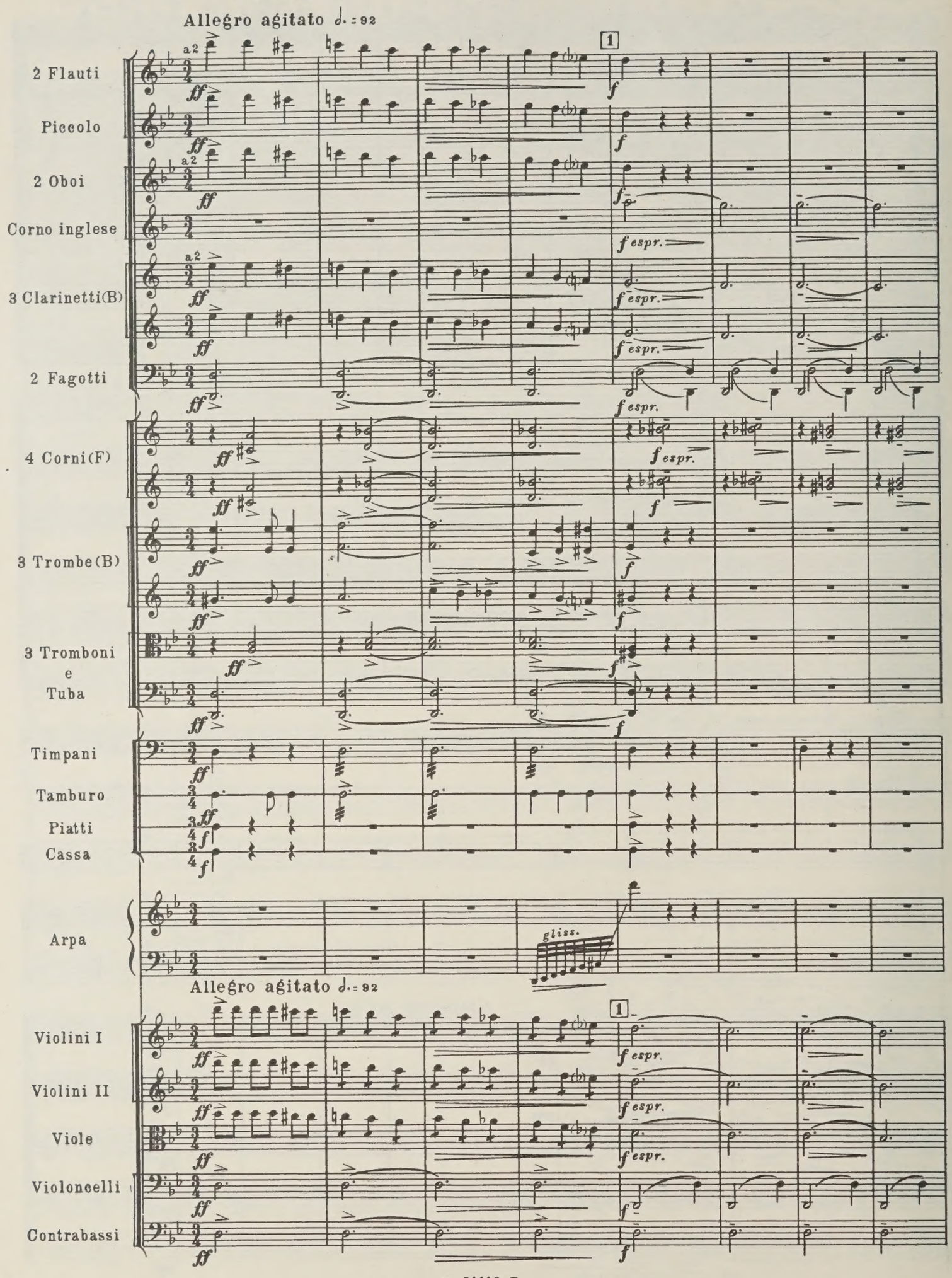

24
a2
f espr.
pizz.
I
mp
III
T-ro
C-lli
div.
arco
mf espr.

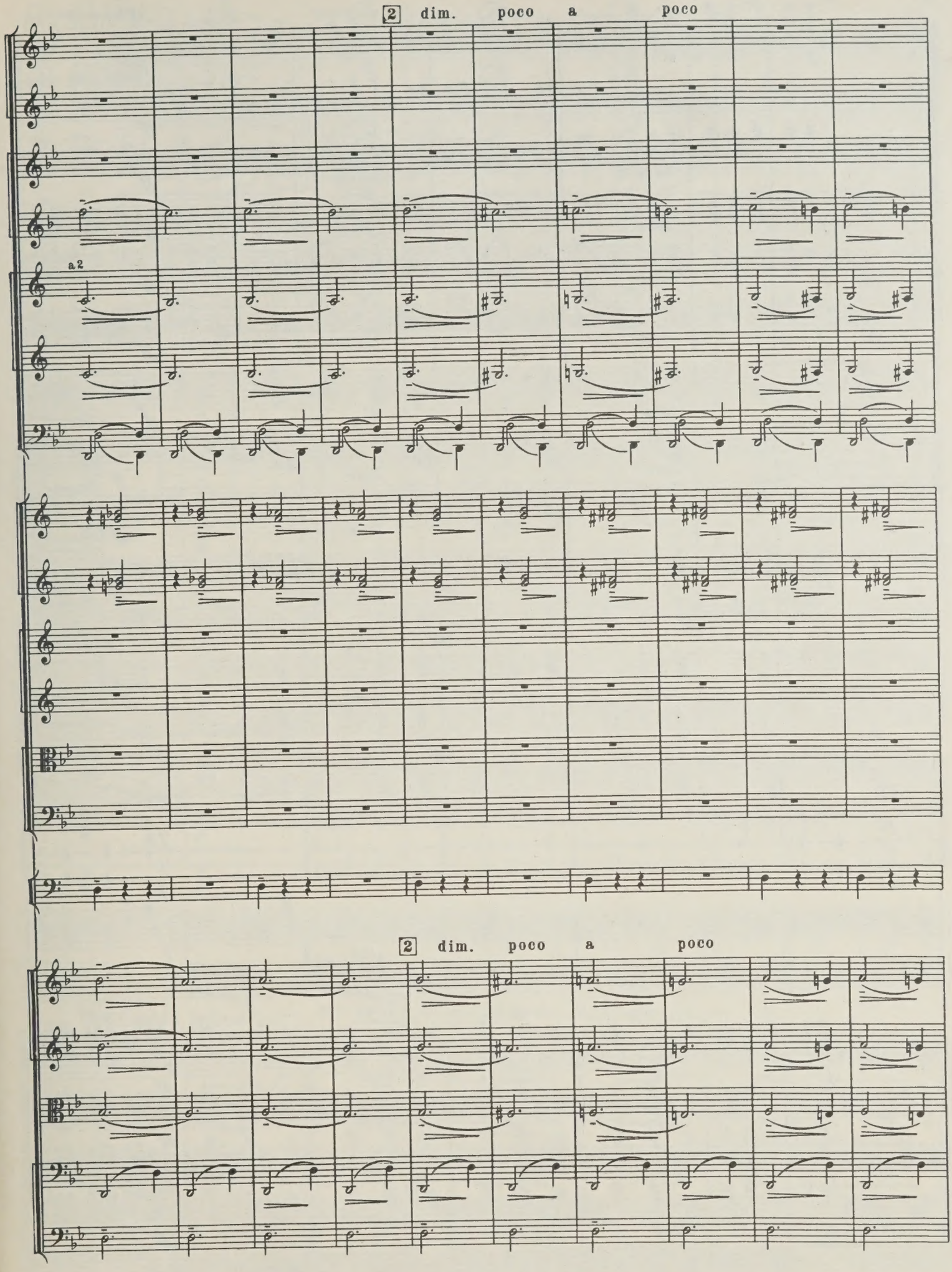

25
Tranquillo
ritard.
I solo
a2
solo
mf
pp
I
II
III
solo
p
T-lo
C-lli
div.
unis.

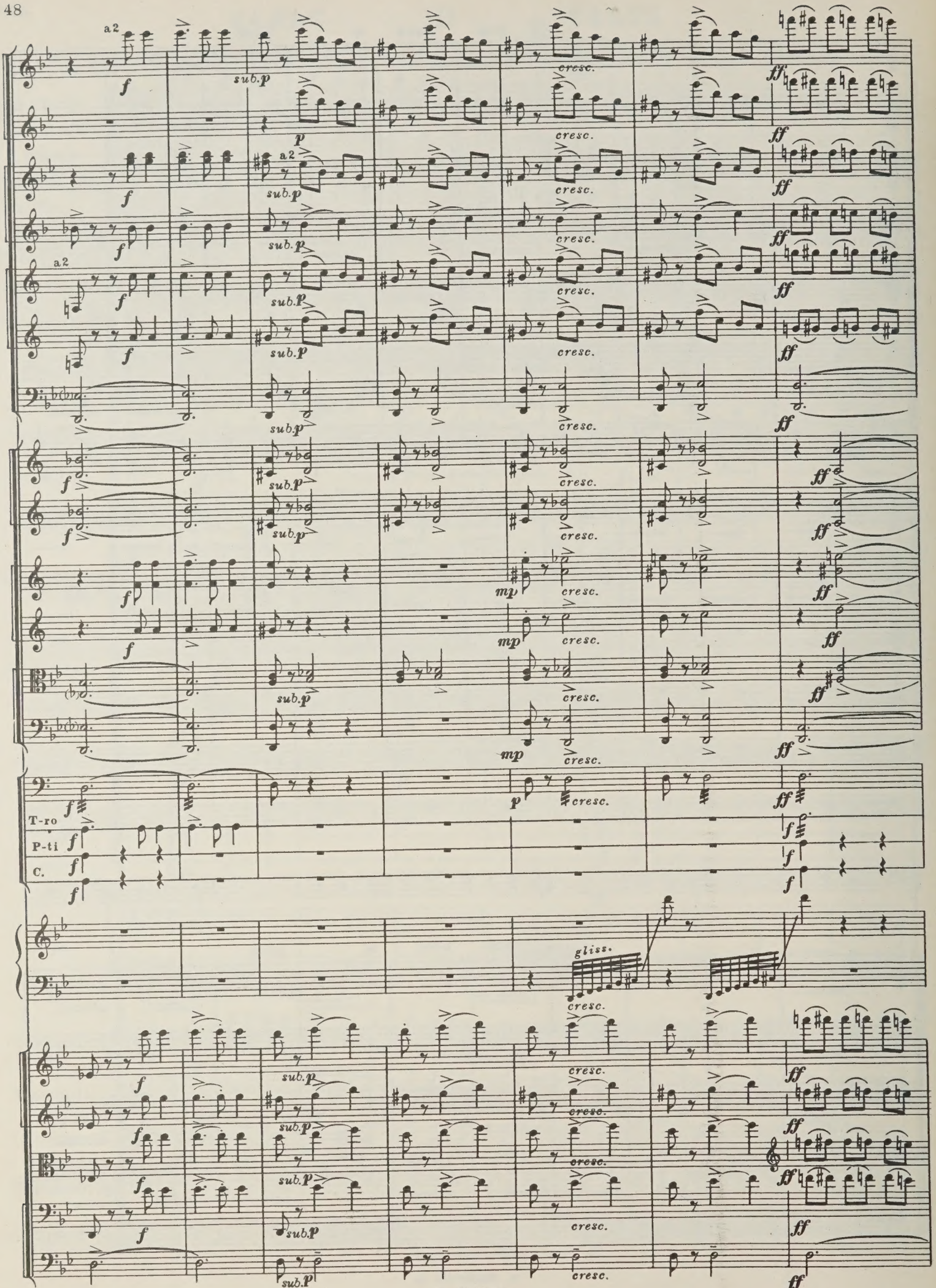

a2
26
a2
a2
solo
dim.
dim.
dim.
dim.
dim.
dim.
P-ti
C.
26

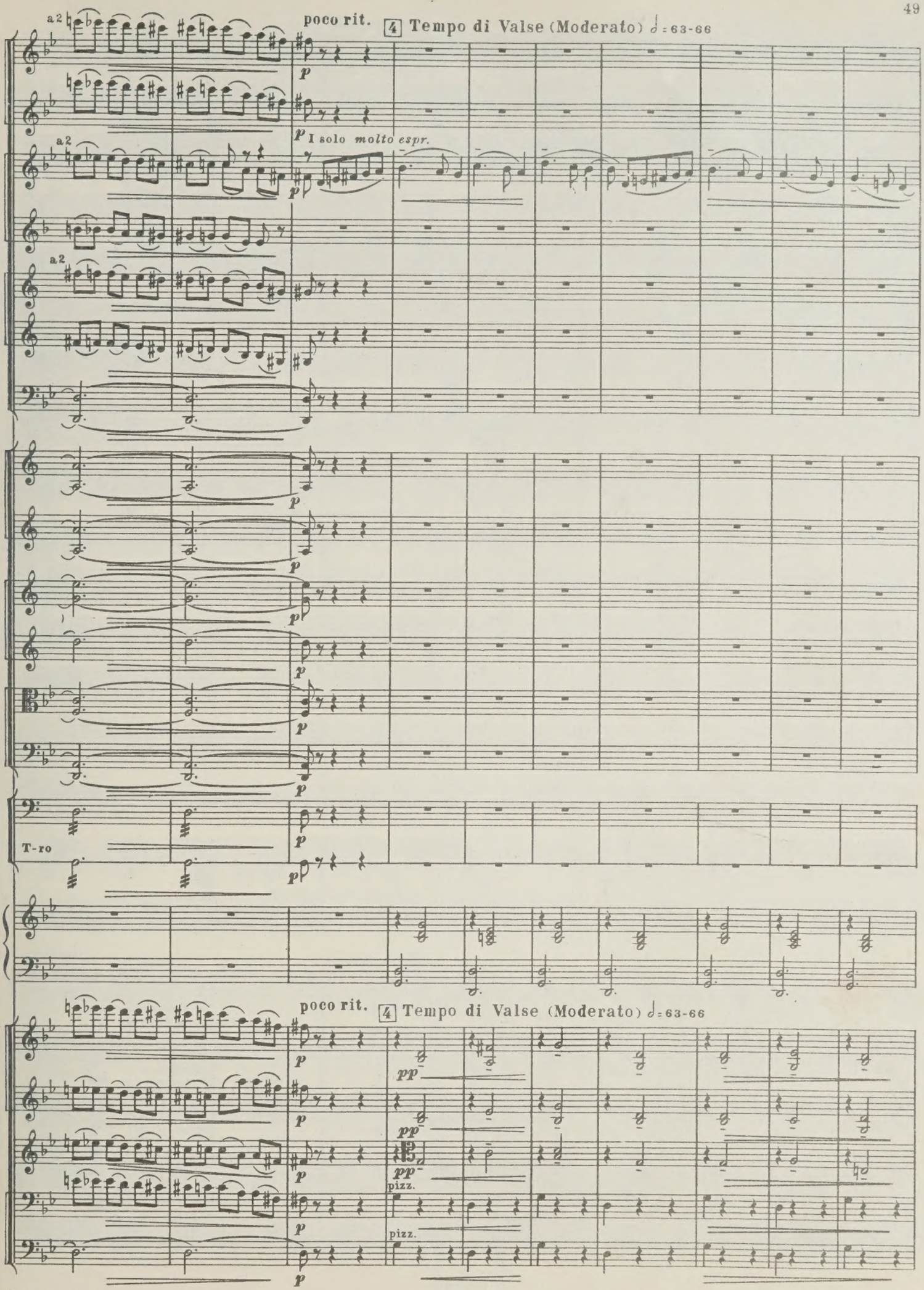

ritardando molto
I solo
a2
pp
p
mf
T-1o
C-111
pizz.
div.
ritardando molto

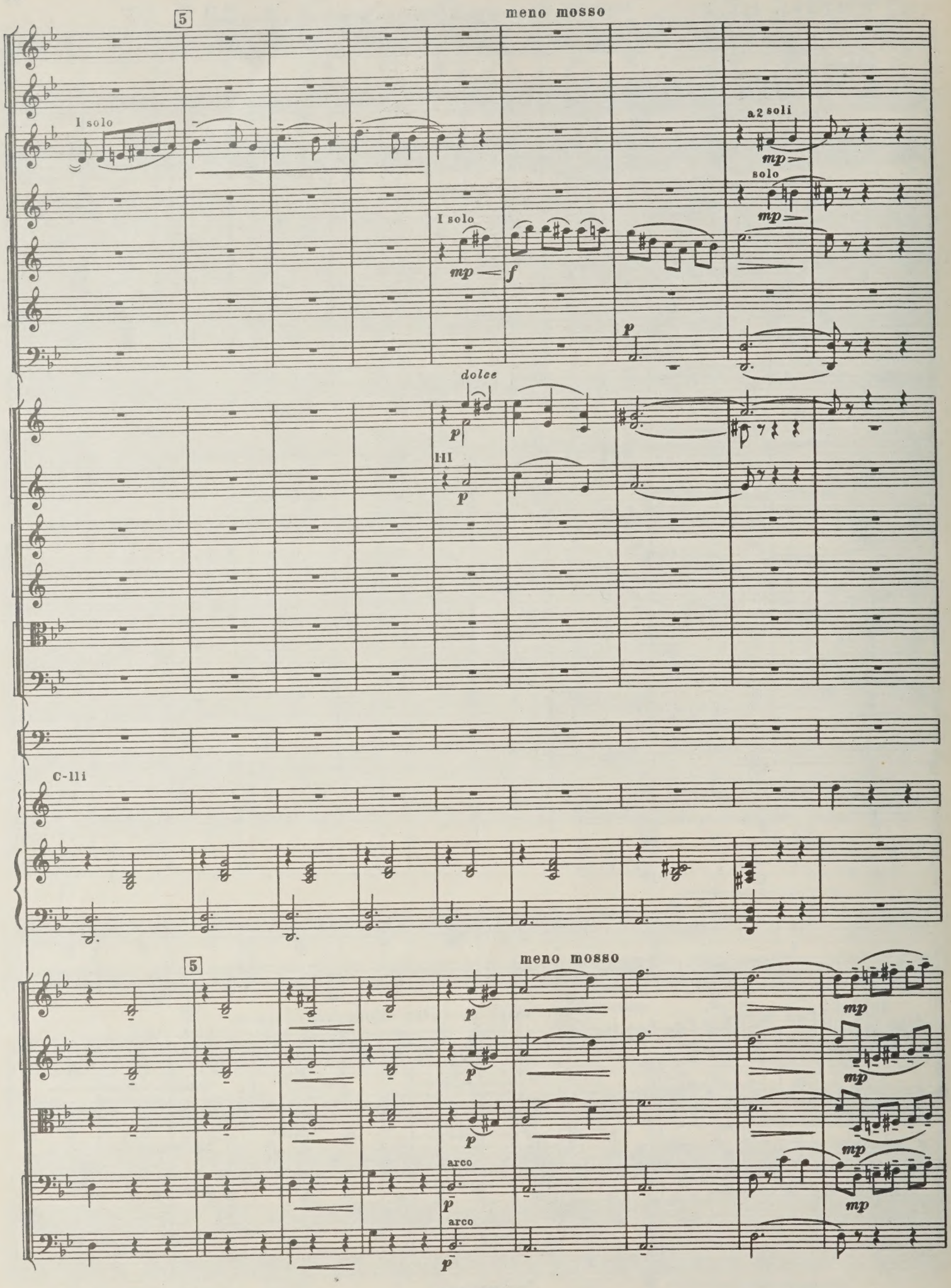
ВАЛЬС III WALTZ

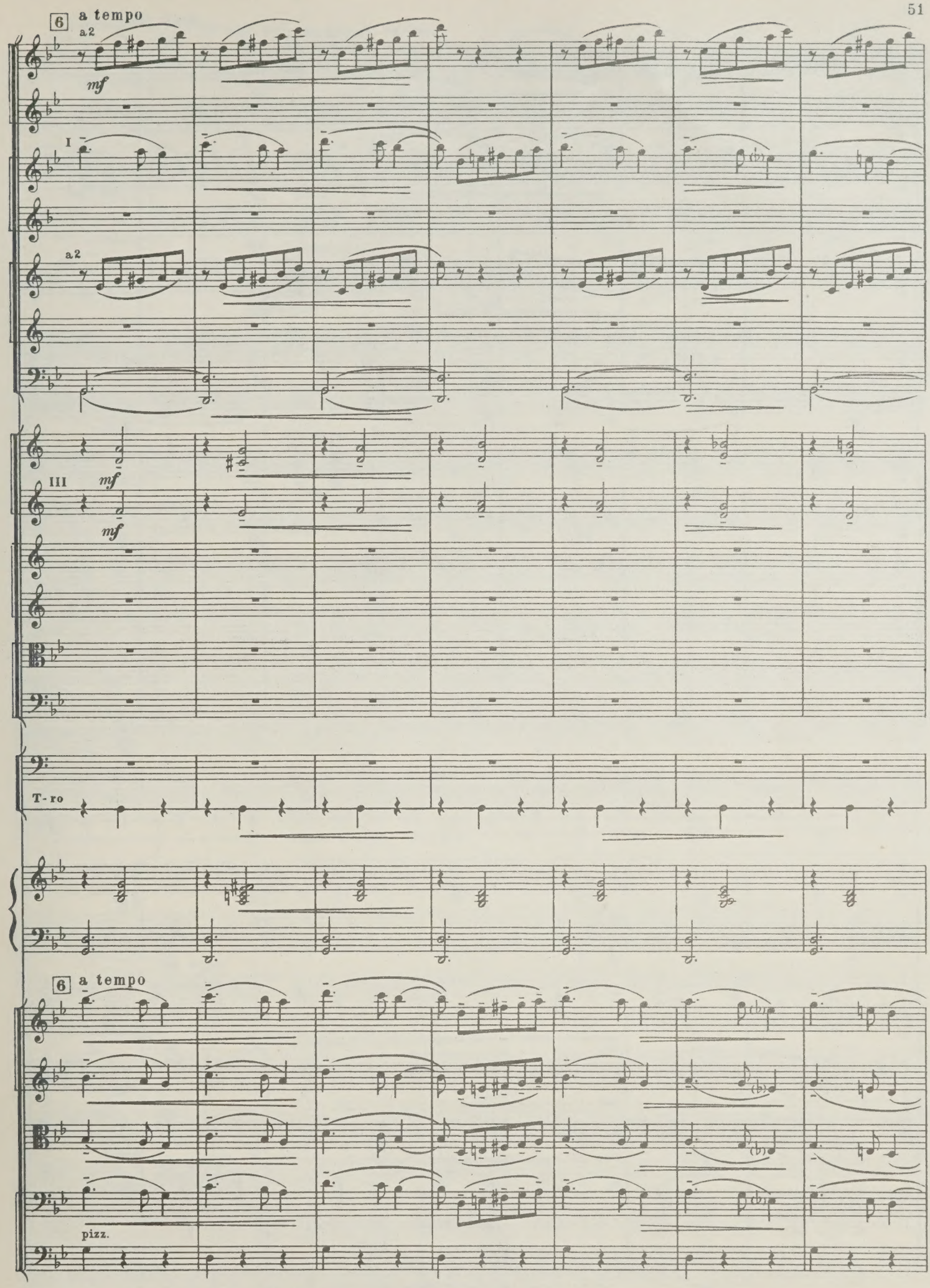


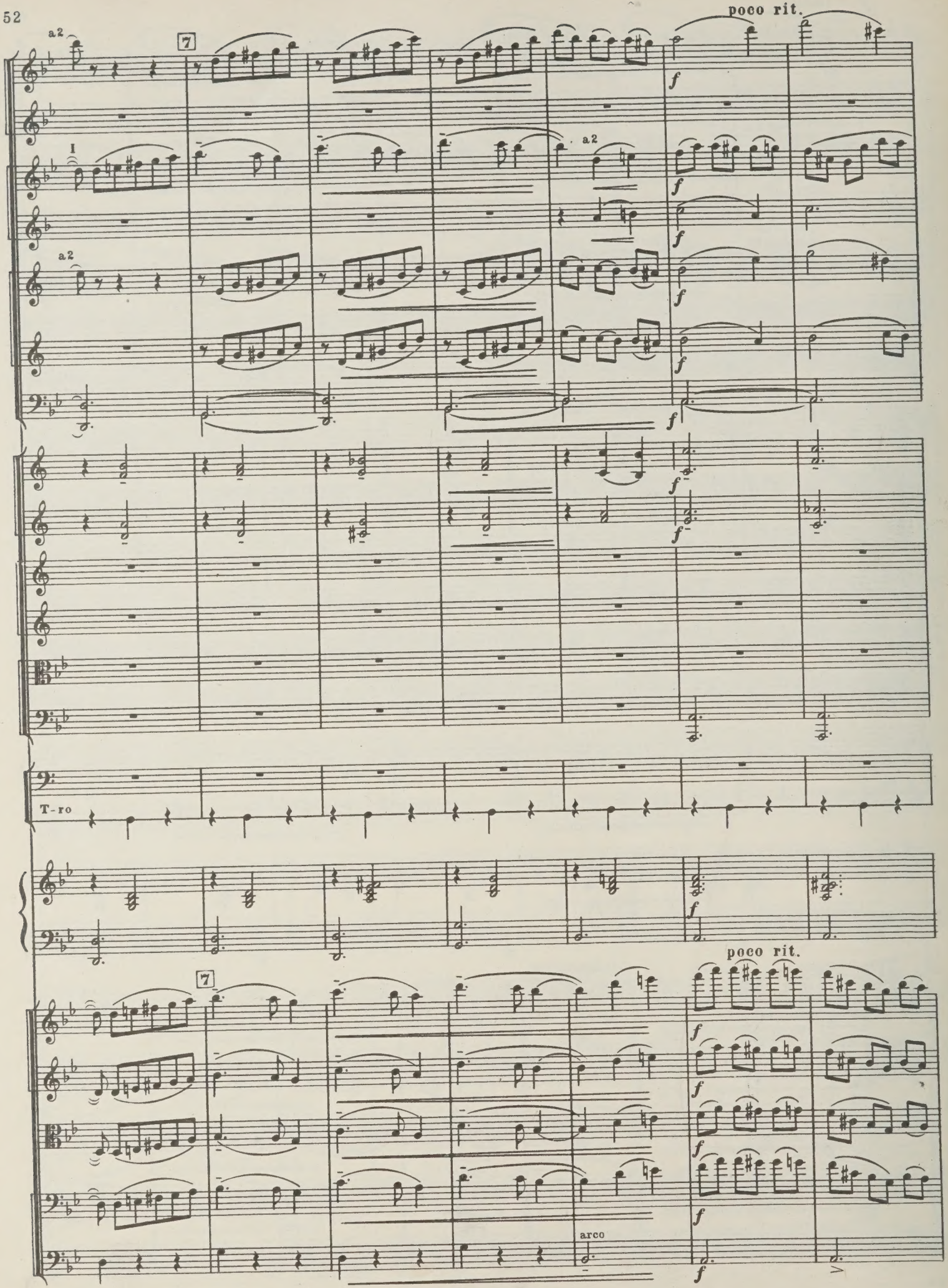

2 dim. poco a poco
a2
2 dim. poco a poco

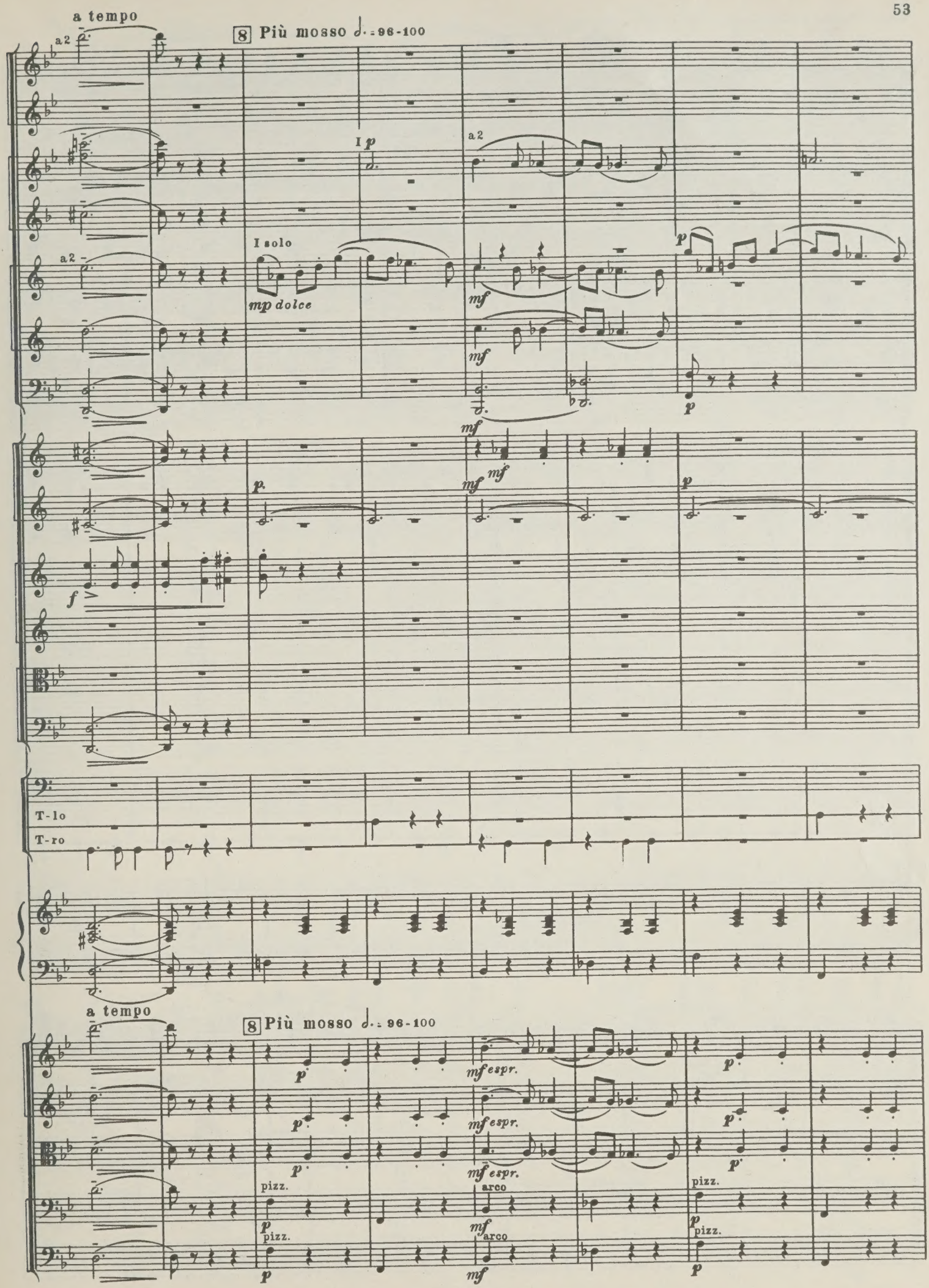

a2
f
sub.p
cresc.
ff
mp
T-ro
P-ti
C.
gliss.

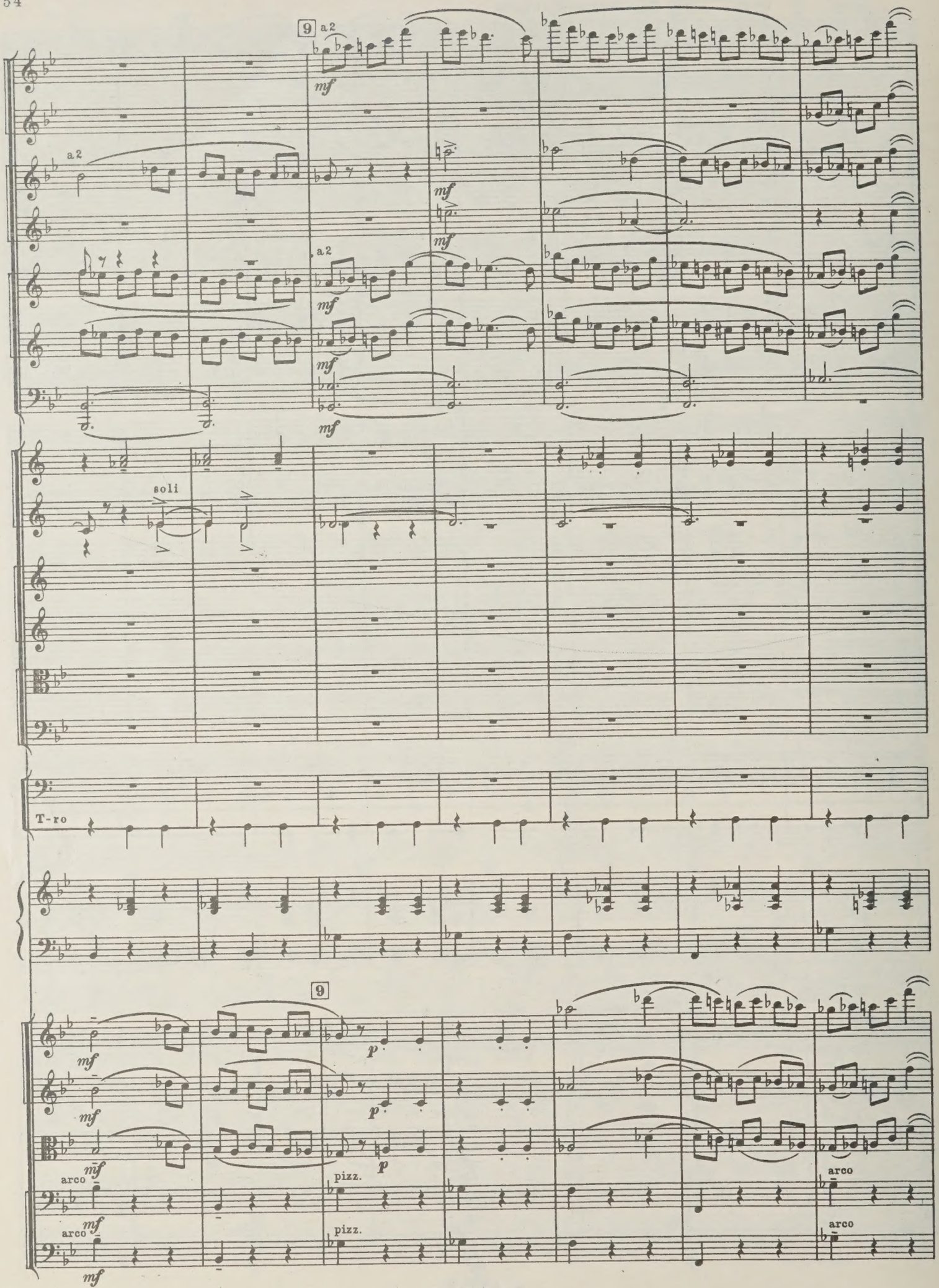

poco rit.
4 Tempo di Valse (Moderato) ♩=63-66
a2
p
I solo molto espr.
T-ro
pp
pizz.

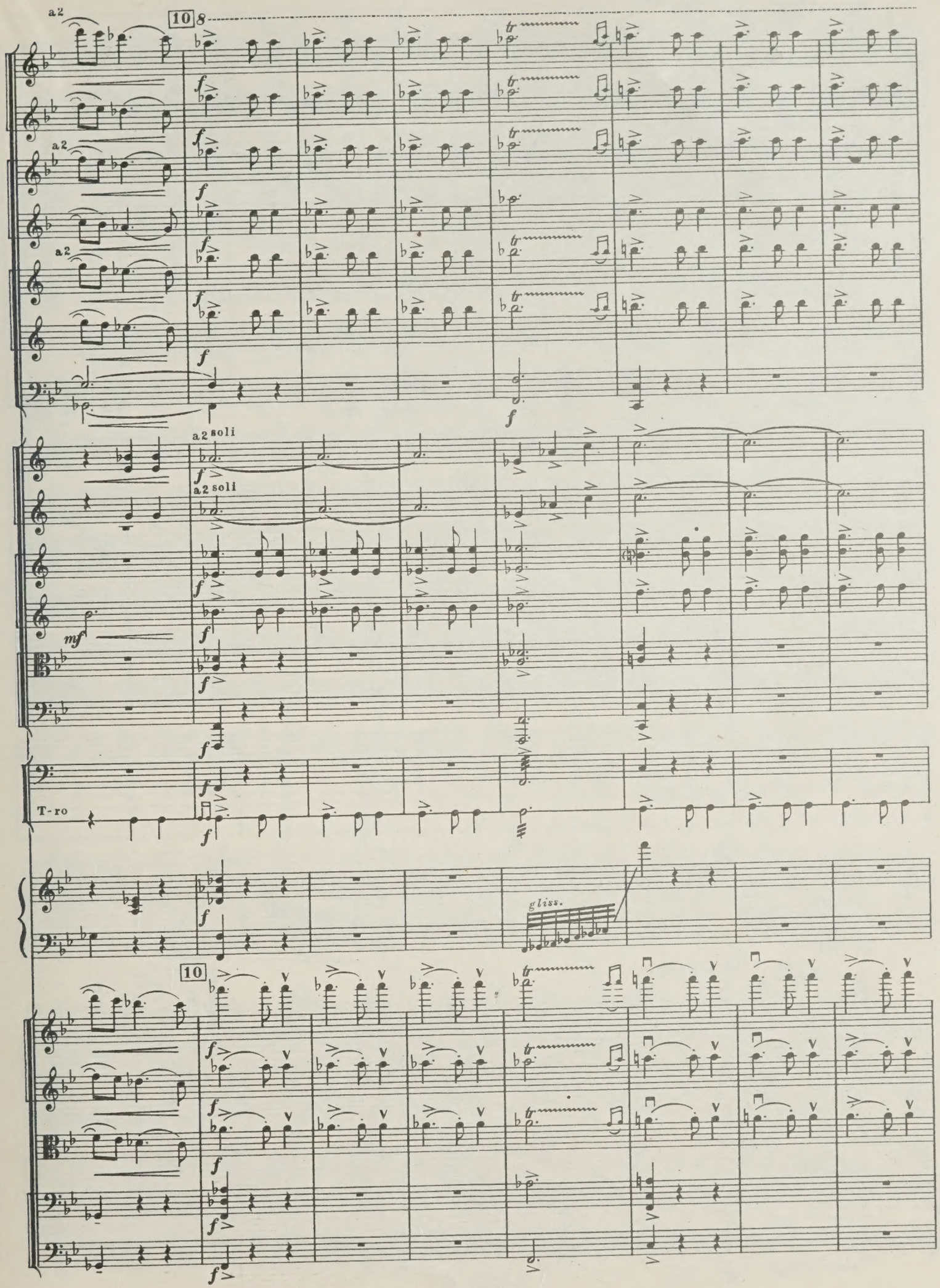

meno mosso
I solo
a2 soli
solo
I solo
dolce
III
C-III
meno mosso
arco
arco

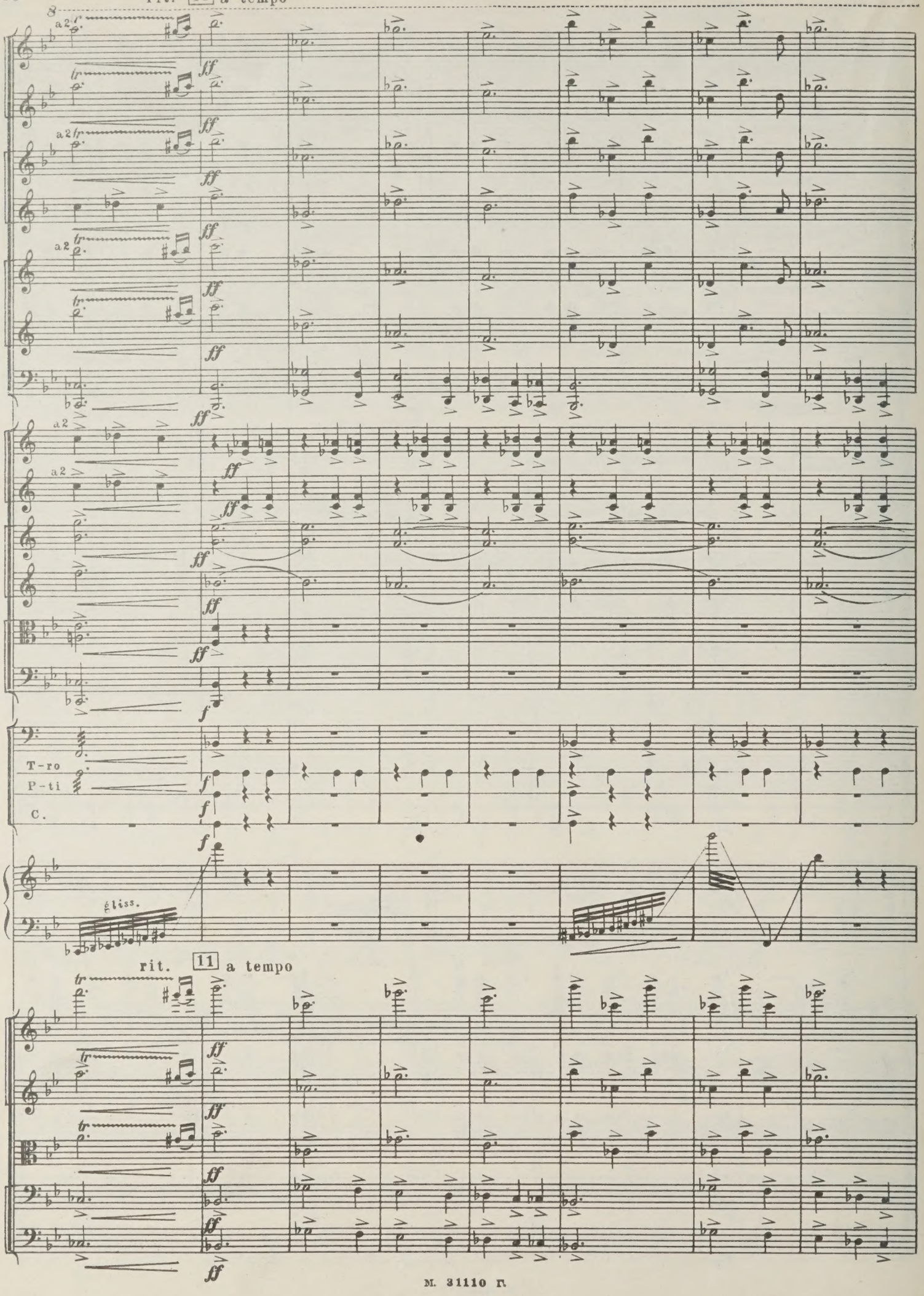

6 a tempo
a2
mf
I
a2
III
mf
mf
T-ro
6 a tempo
pizz.

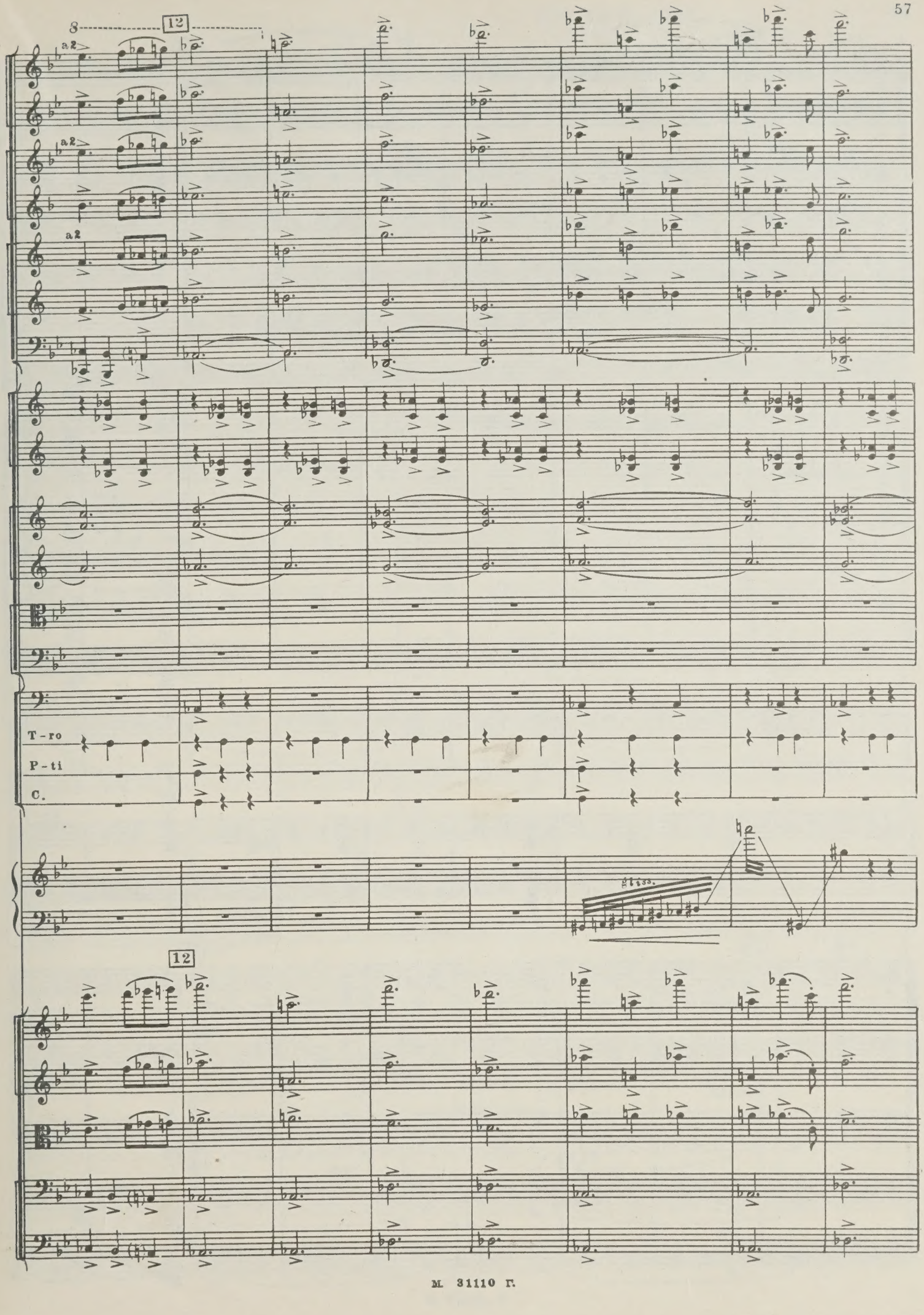

poco rit.
a2
7
I
a2
a2
f
T-ro
poco rit.
7
arco

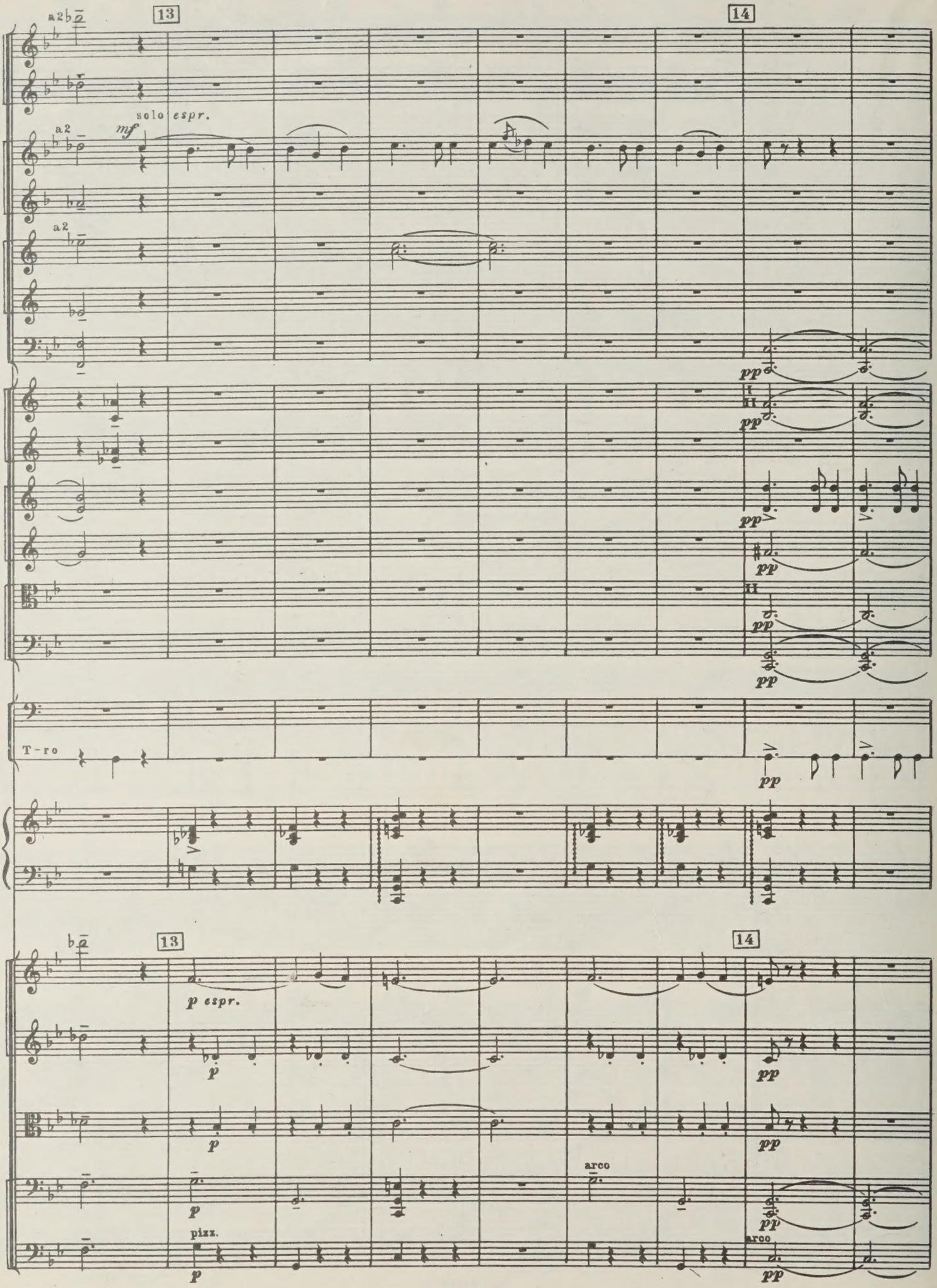

a tempo
a2
8 Più mosso 𝅗𝅥. = 96-100
I p
a2
I solo
mp dolce
mf
p
f
T-lo
T-ro
a tempo
8 Più mosso 𝅗𝅥. = 96-100
mf espr.
pizz.
arco

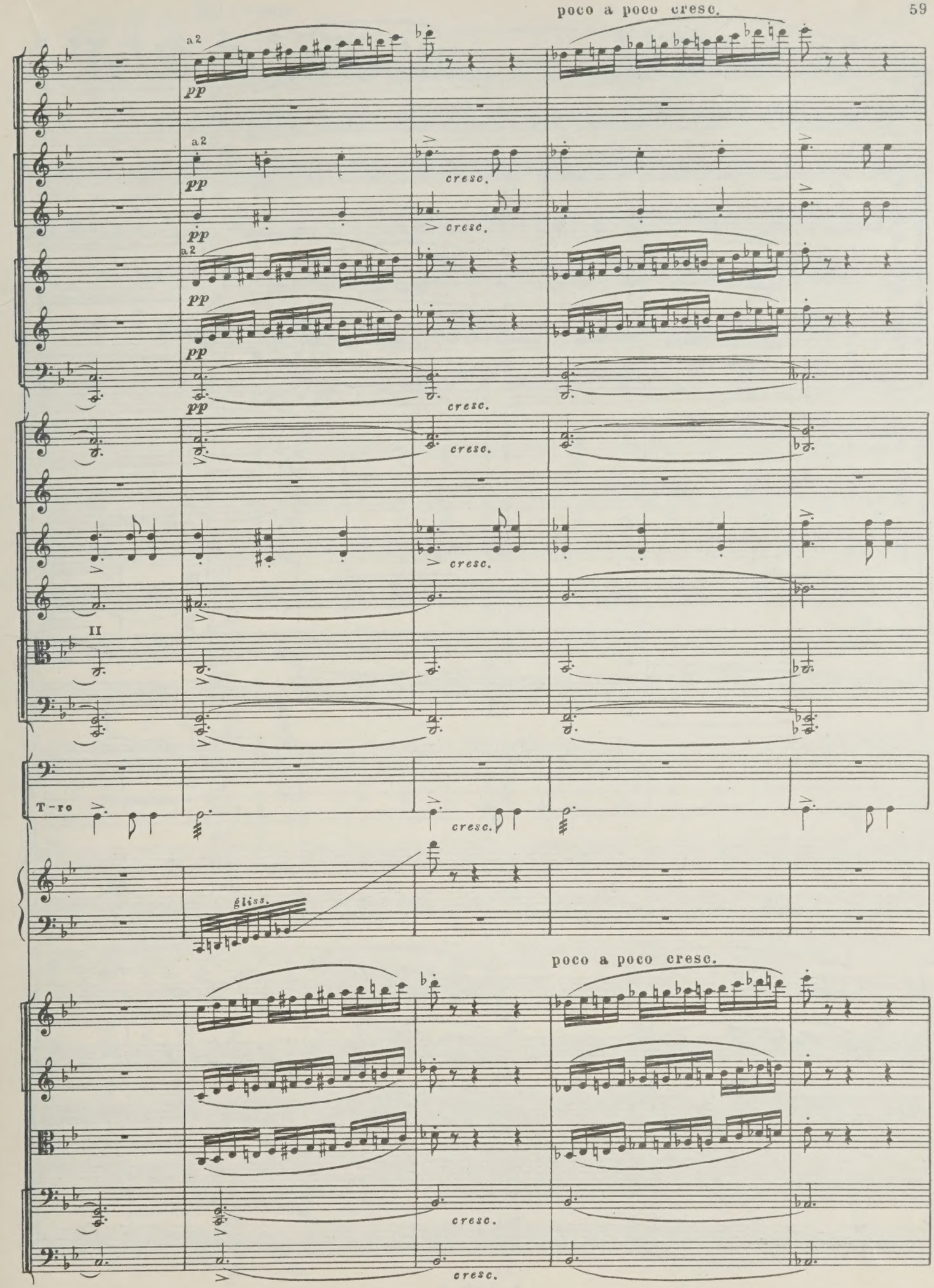

9
a2
mf
soli
T-ro
arco
pizz.
p

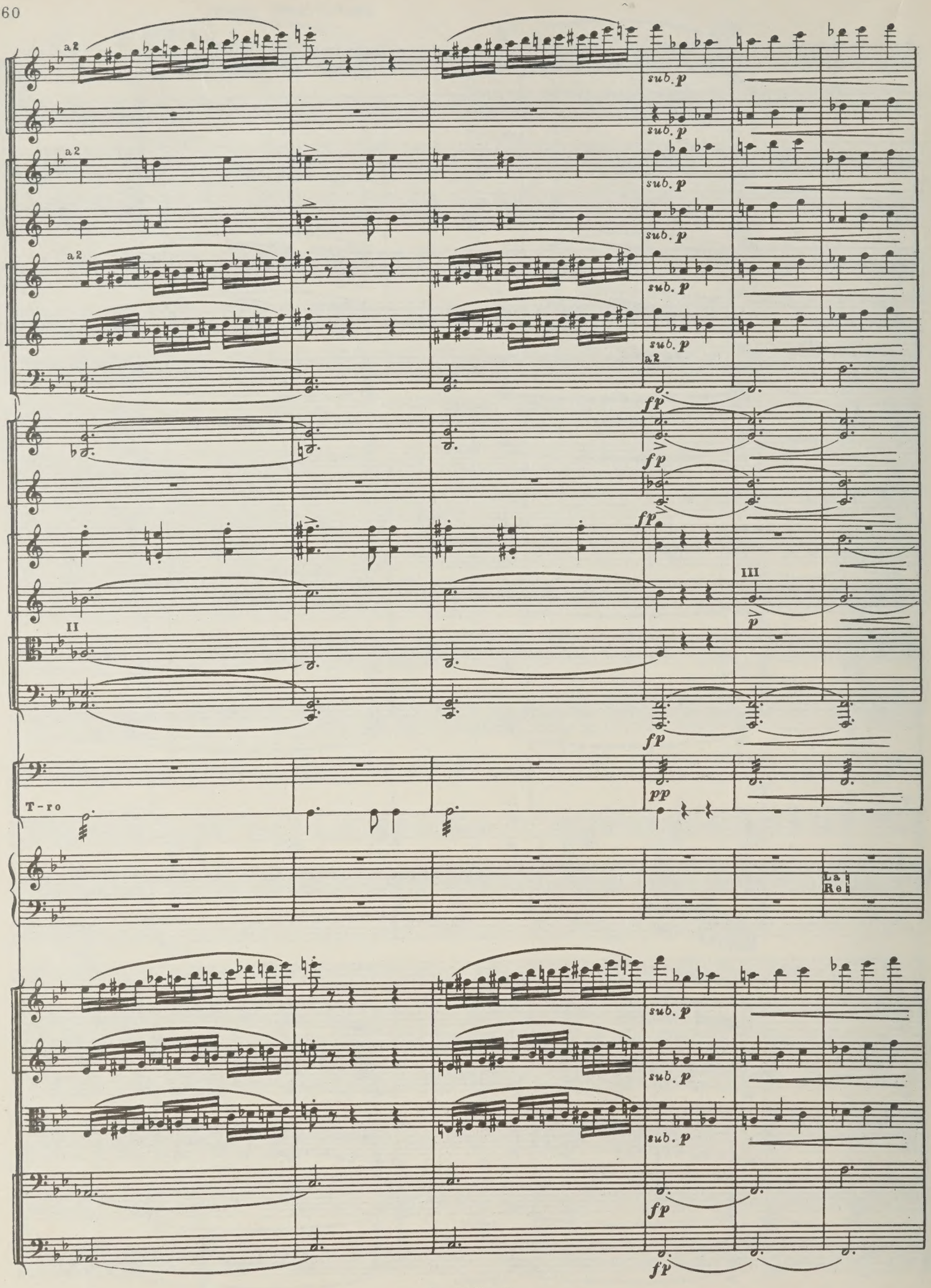

a2
10
8
a2
a2
a2 soli
a2 soli
mf
T-ro
gliss.
10

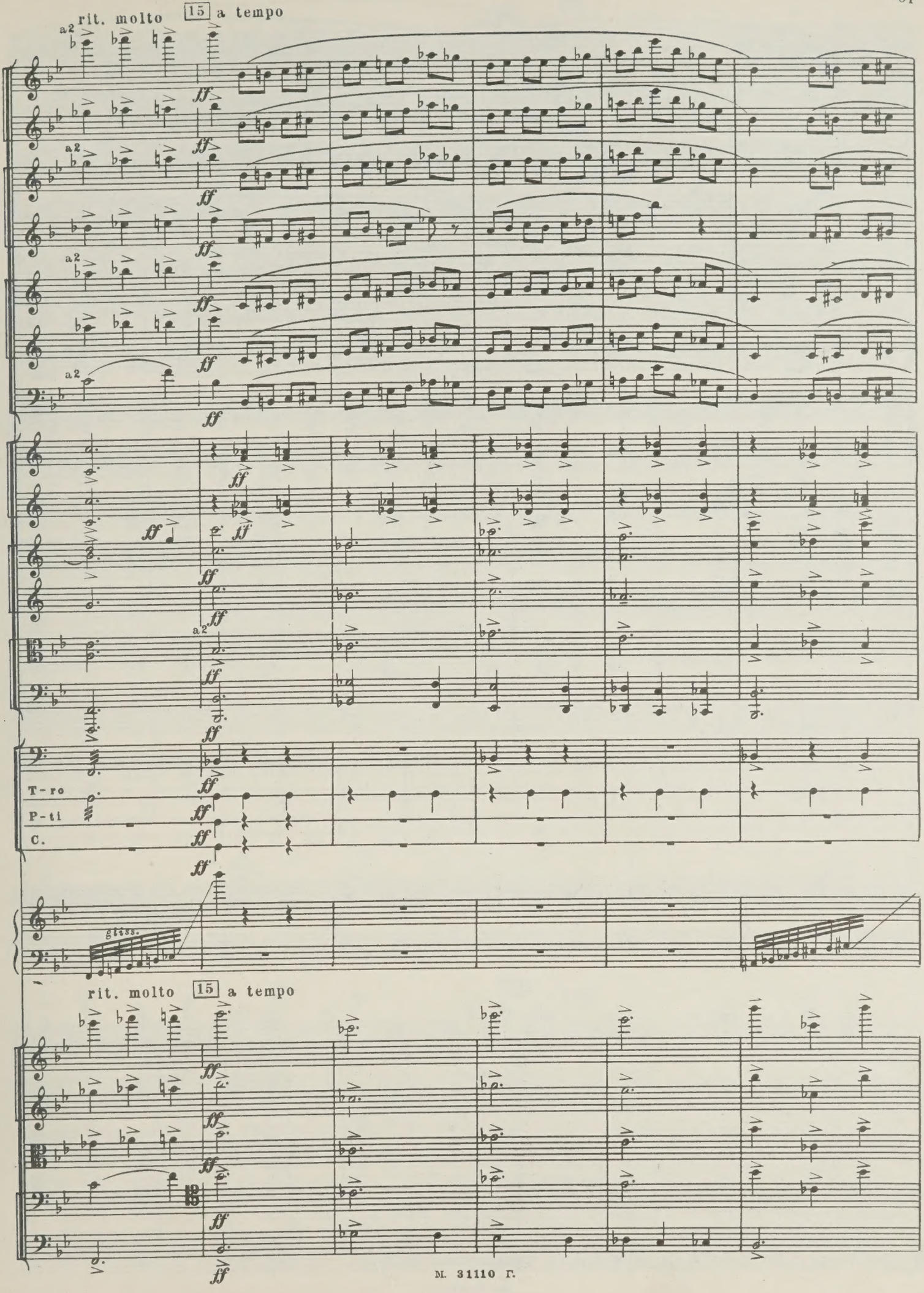

rit. 11 a tempo
8
a2
ff
tr
T-ro
P-ti
C.
f
éliss.
rit. 11 a tempo

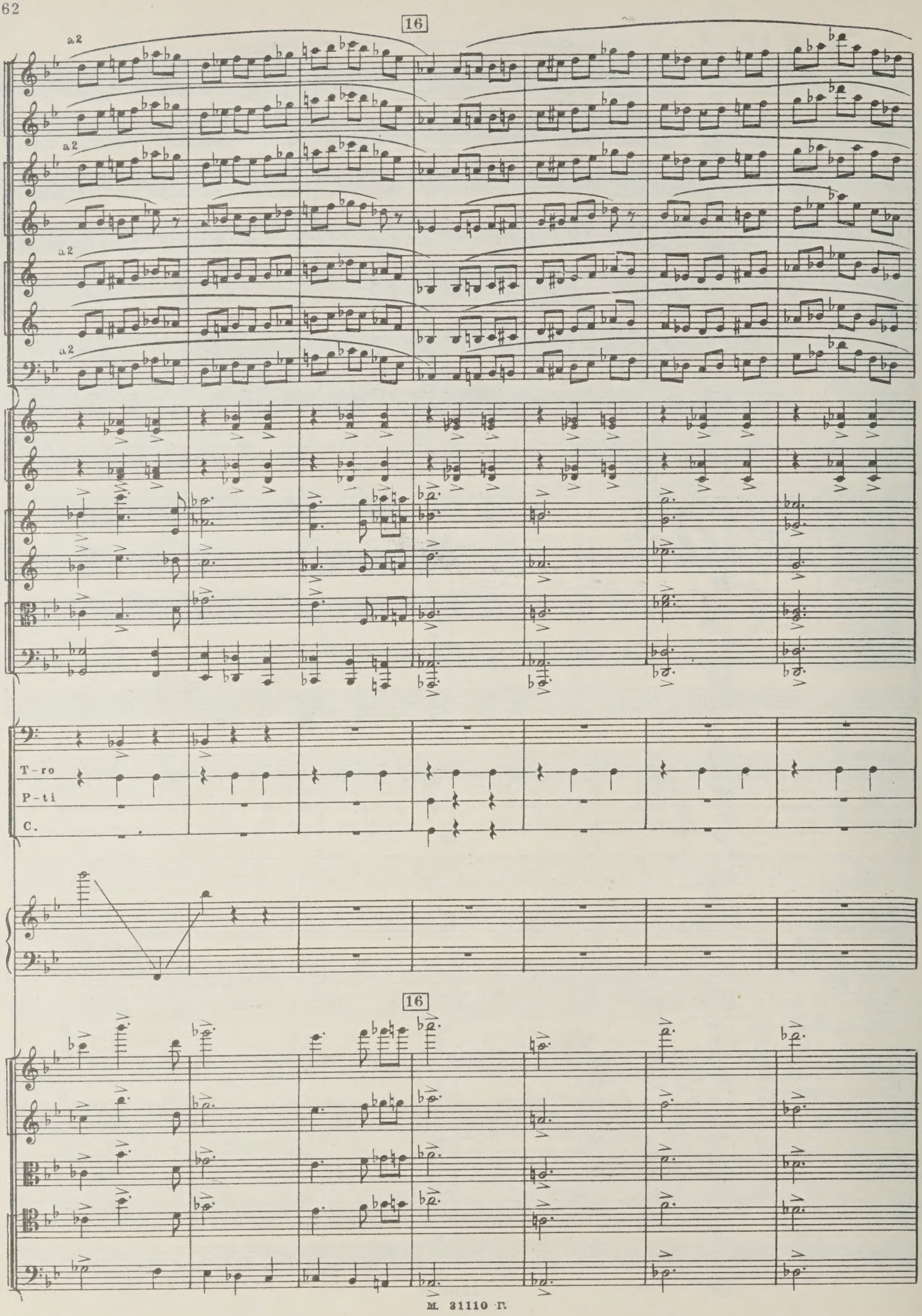

8
12
a2
a2
a2
T-ro
P-ti
C.
12

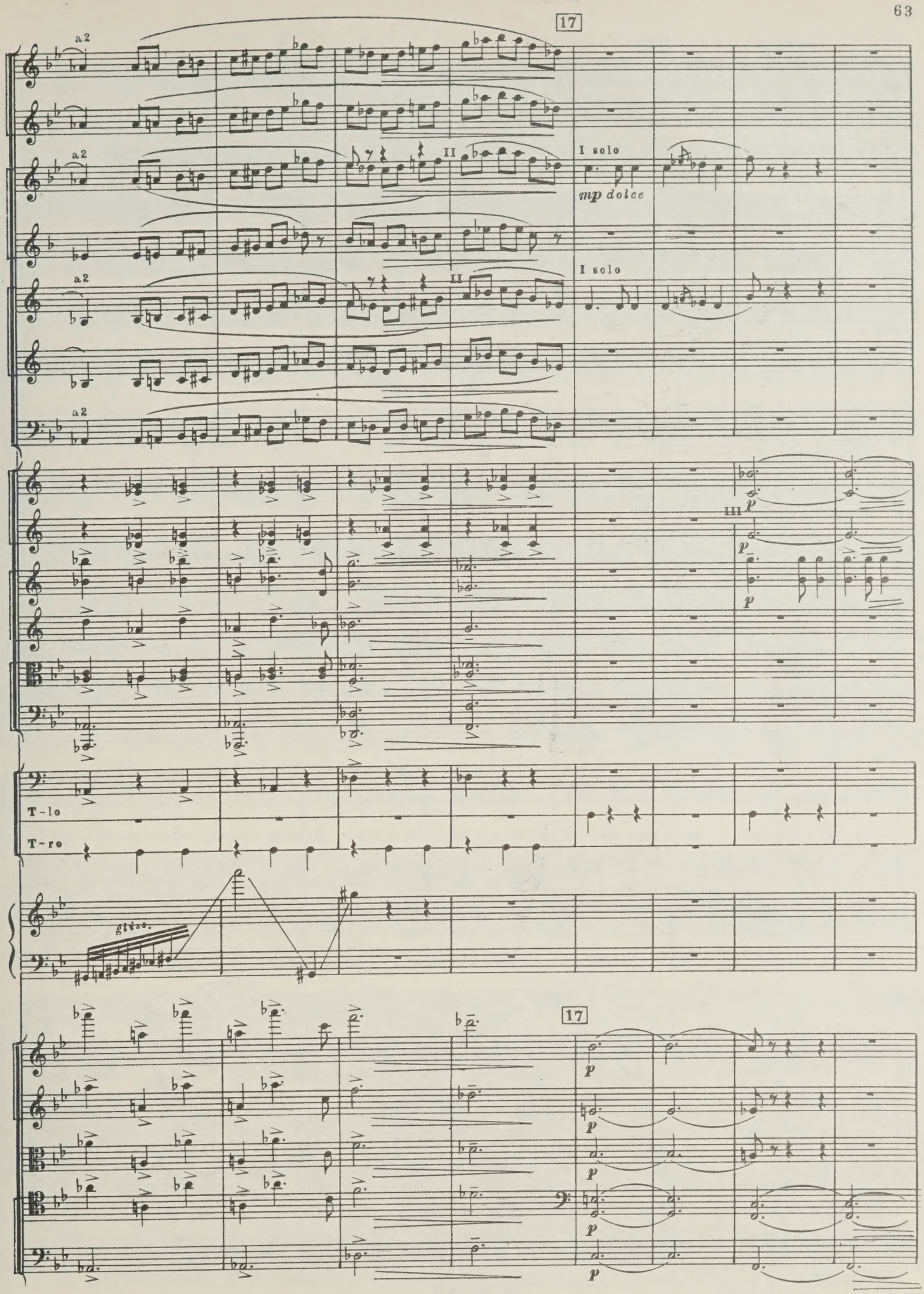

13
14
a2
solo espr.
mf
pp
T-ro
p espr.
p
pizz.
arco

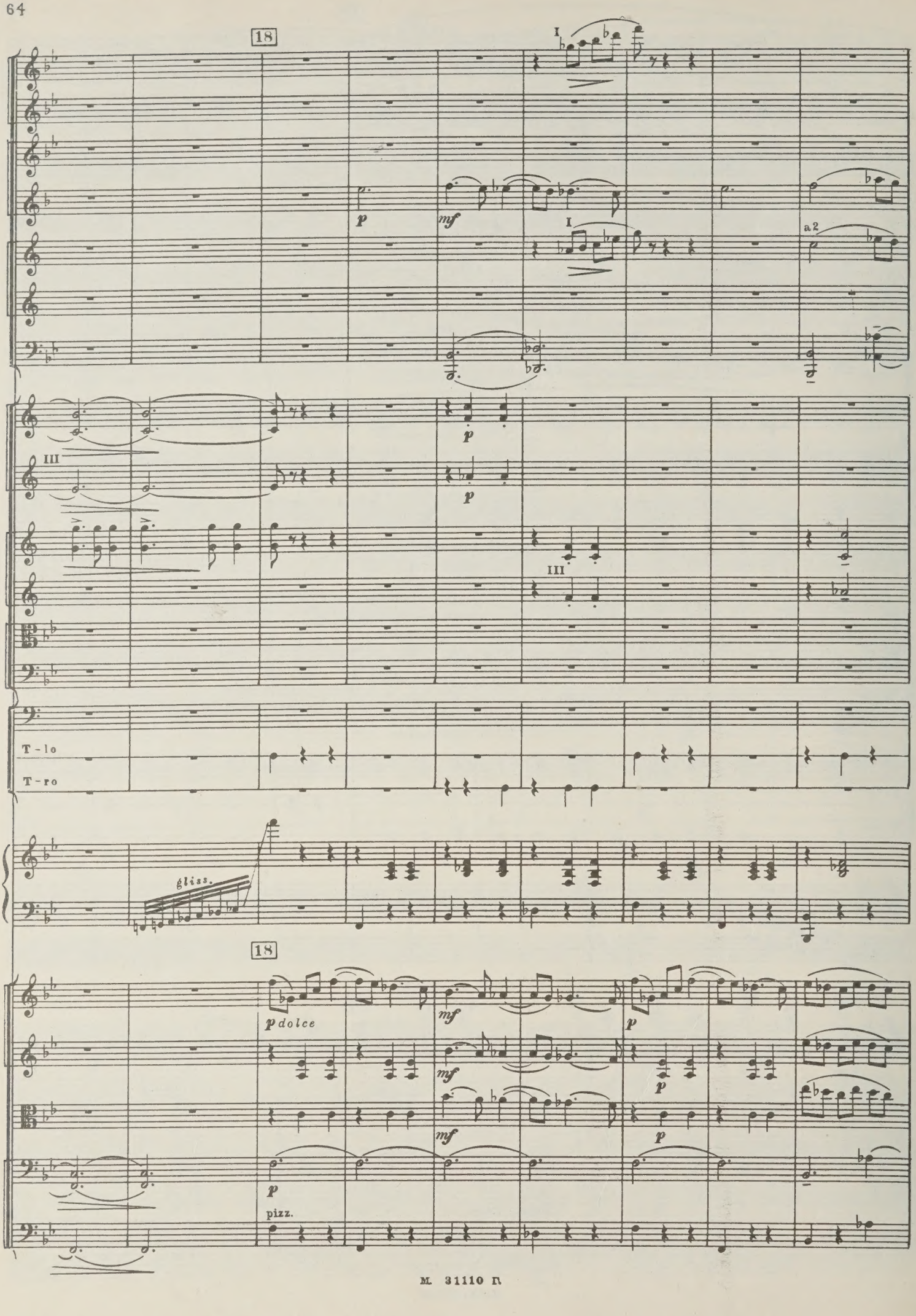

a2
pp
cresc.
II
T-ro
gliss.
poco a poco cresc.

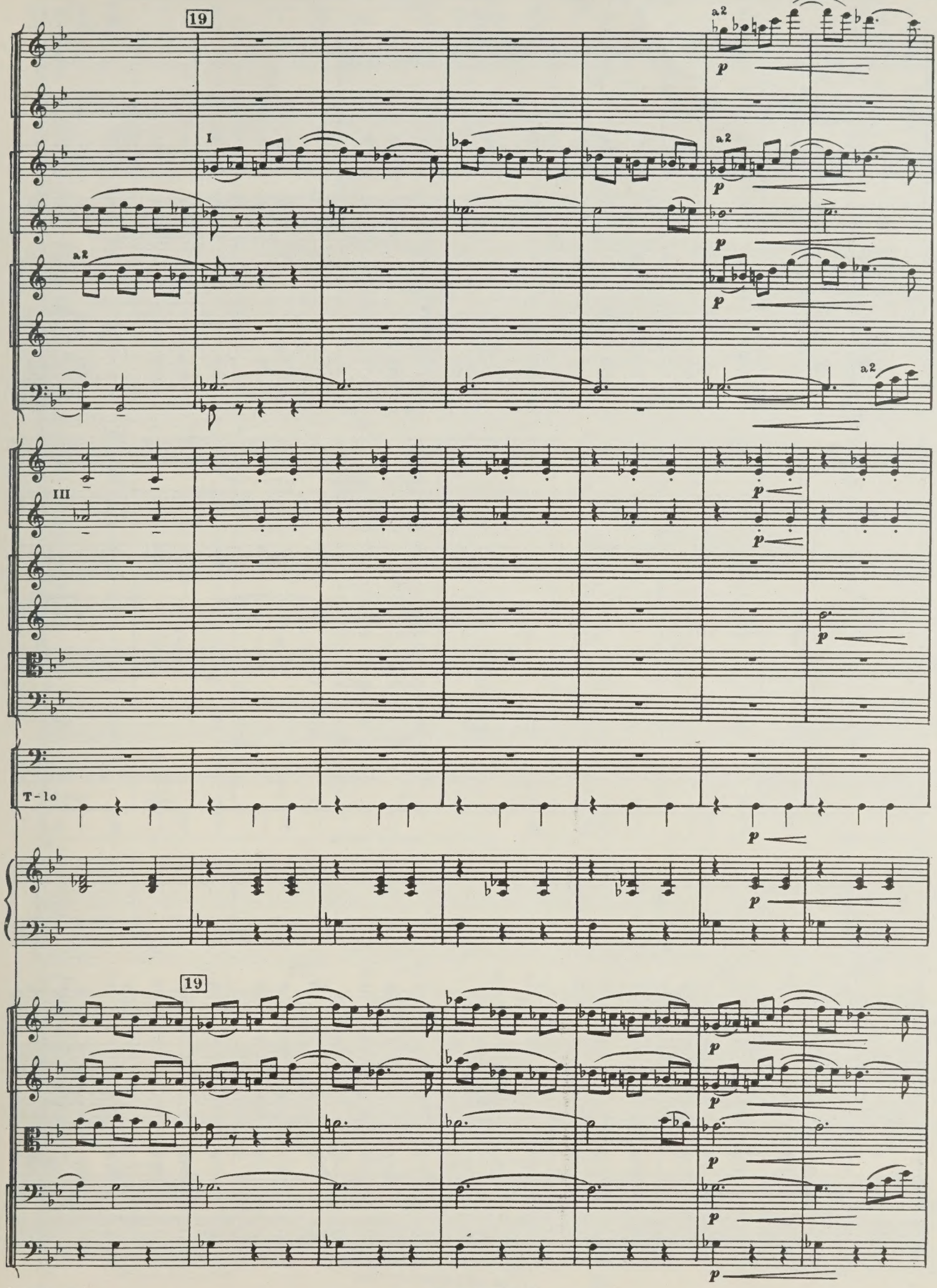

a2
sub. p
fp
II
III
T-ro
pp
La
Re

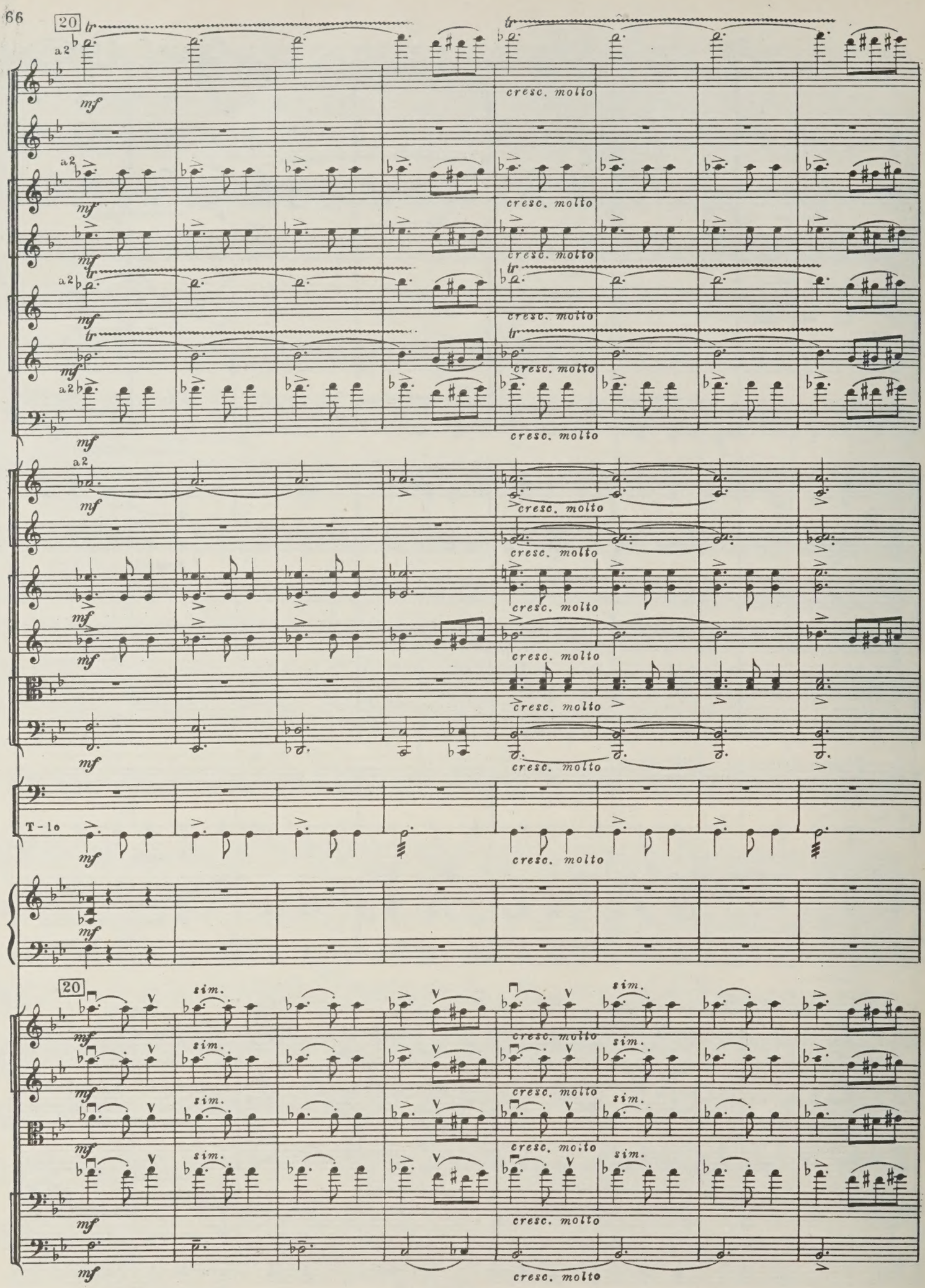

rit. molto
15
a tempo
a2
ff
T-ro
P-ti
C.
gliss.
rit. molto
15
a tempo

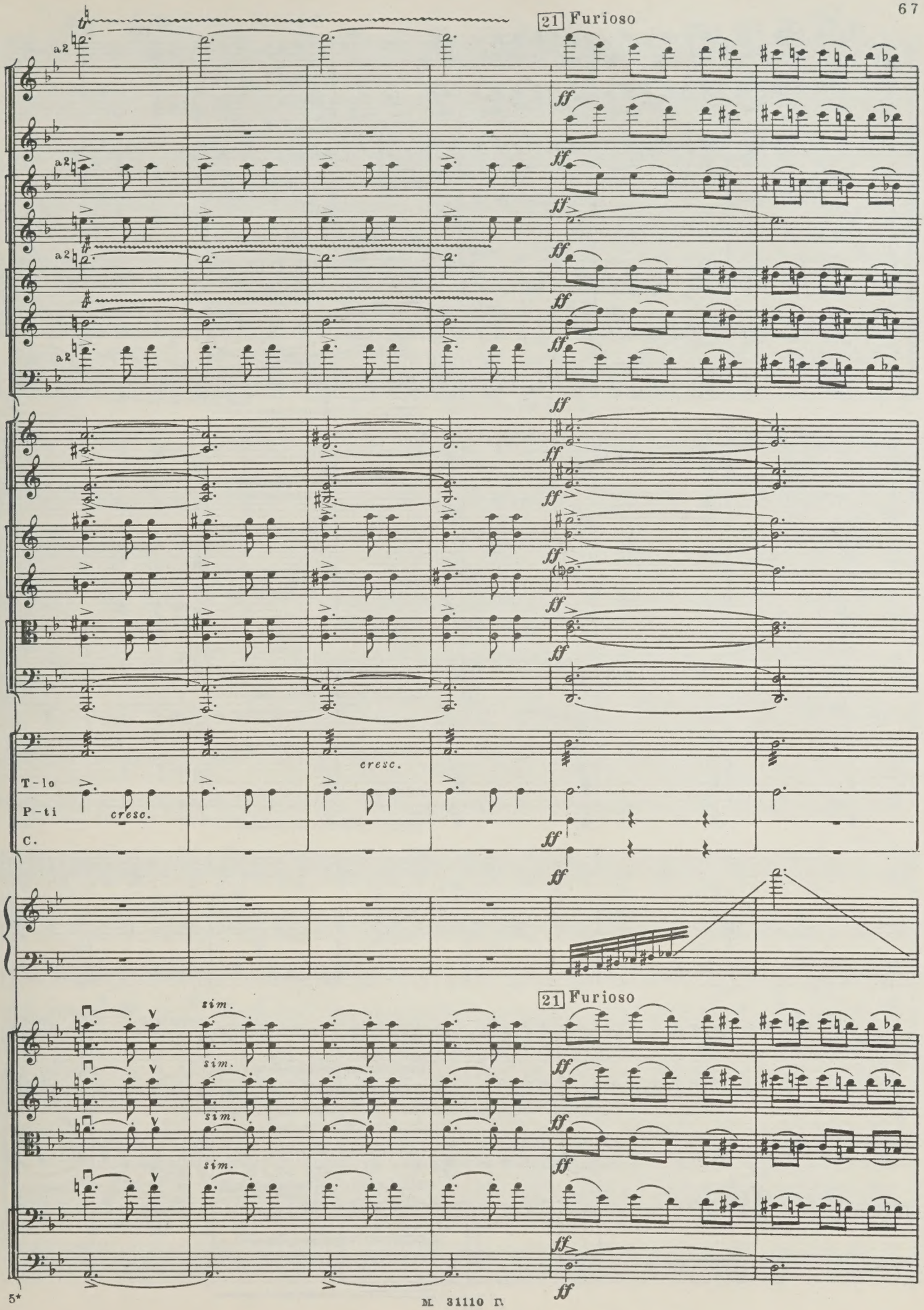

16
a2
a2
a2
a2
T-ro
P-ti
C.
16


17
a2
a2
a2
a2
a2
II
II
I solo
mp dolce
I solo
III
p
T-lo
T-ro
gliss.
17
p

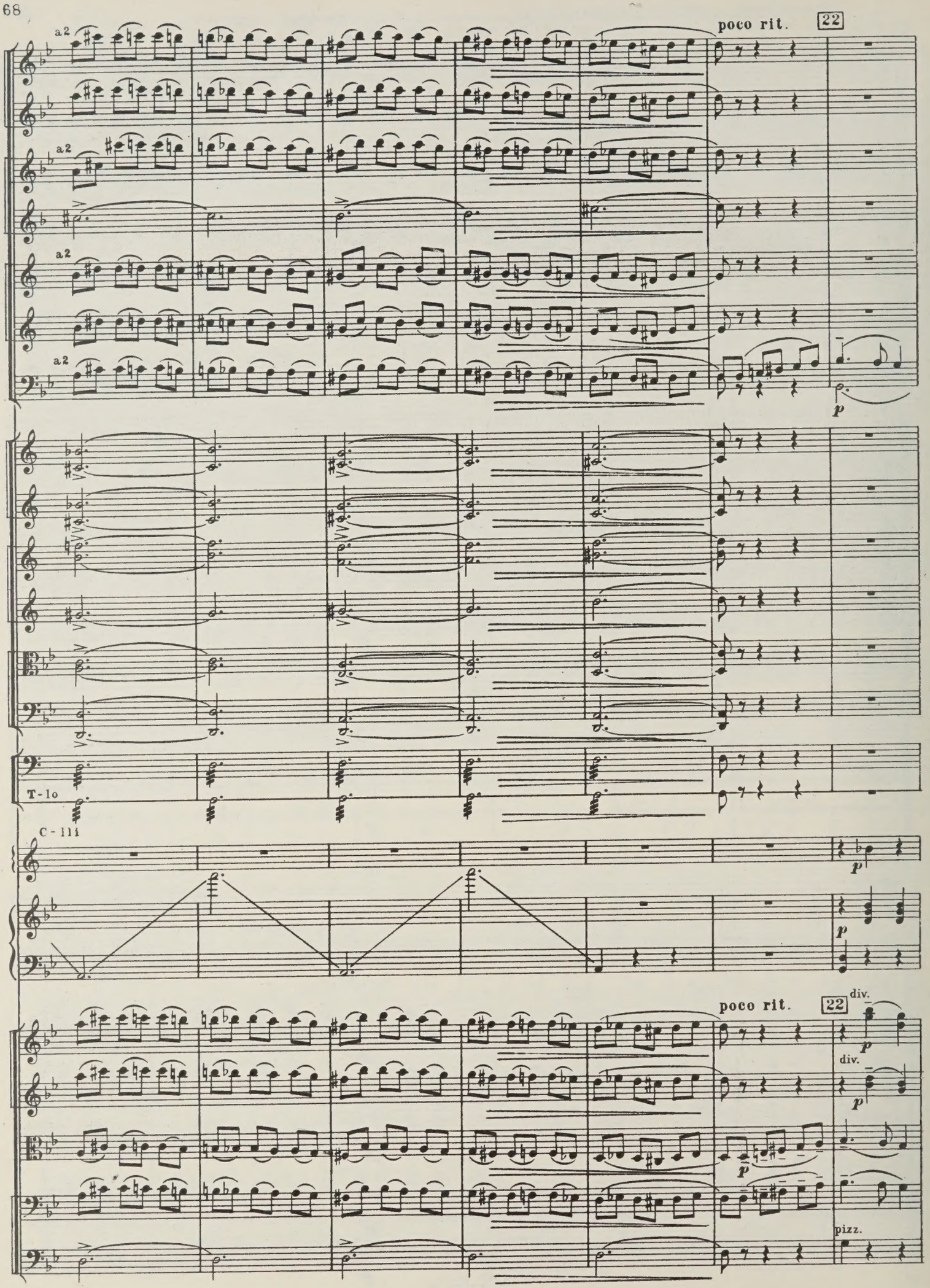

18
I
p
mf
I
a2
III
p
p
III
T - lo
T - ro
gliss.
18
p dolce
mf
p
mf
p
mf
p
p
pizz.


19
I
a2
III
T-lo
19


20
a2
mf
tr
cresc. molto
T-1o
sim.



M 31110 Π


poco rit.
22
a2
a2
a2
a2
p
T-1o
C-1li
p
p
poco rit.
22
div.
p
div.
p
p
pizz.

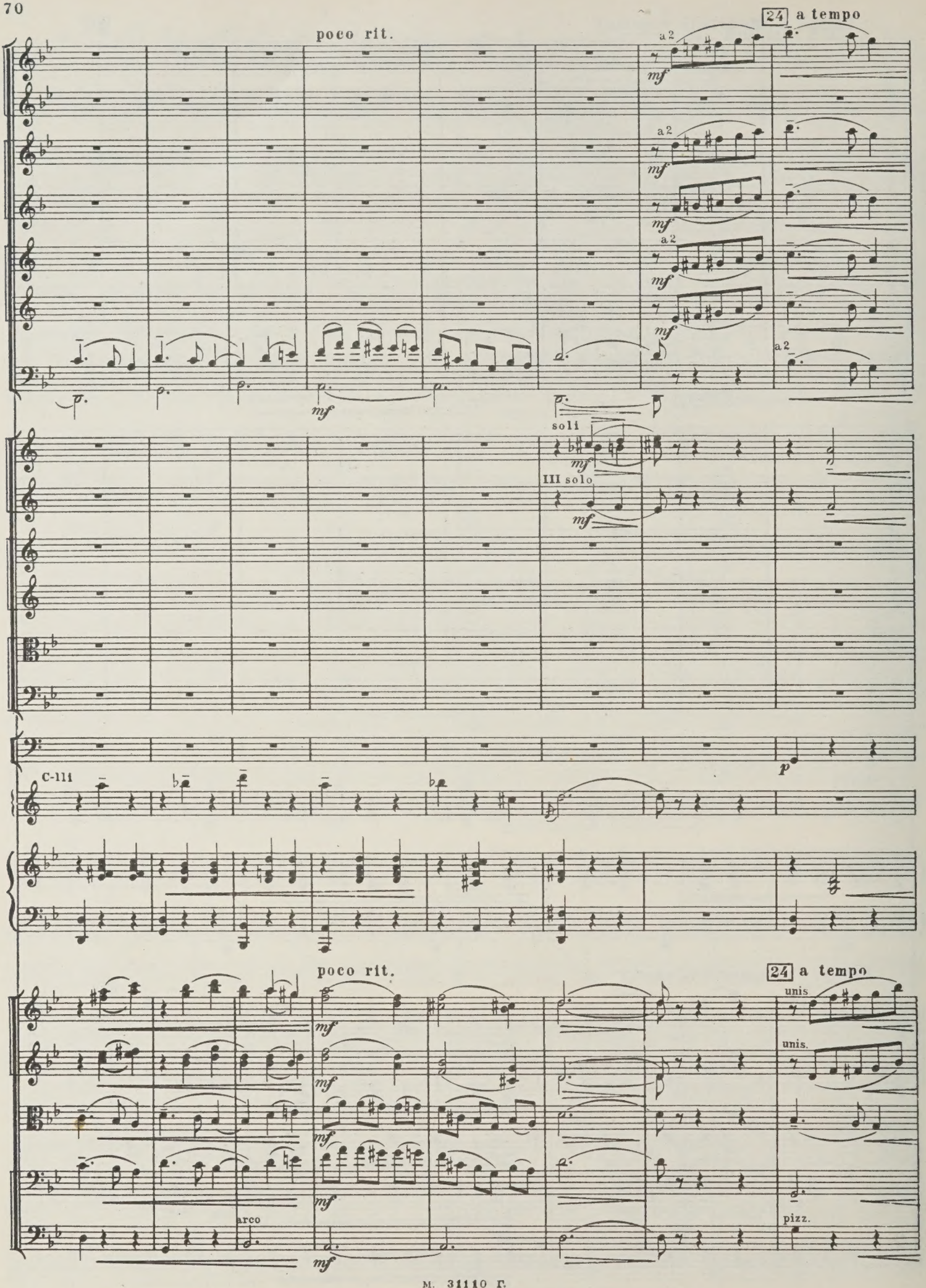
Tempo I (Moderato ♩.= 63-66)

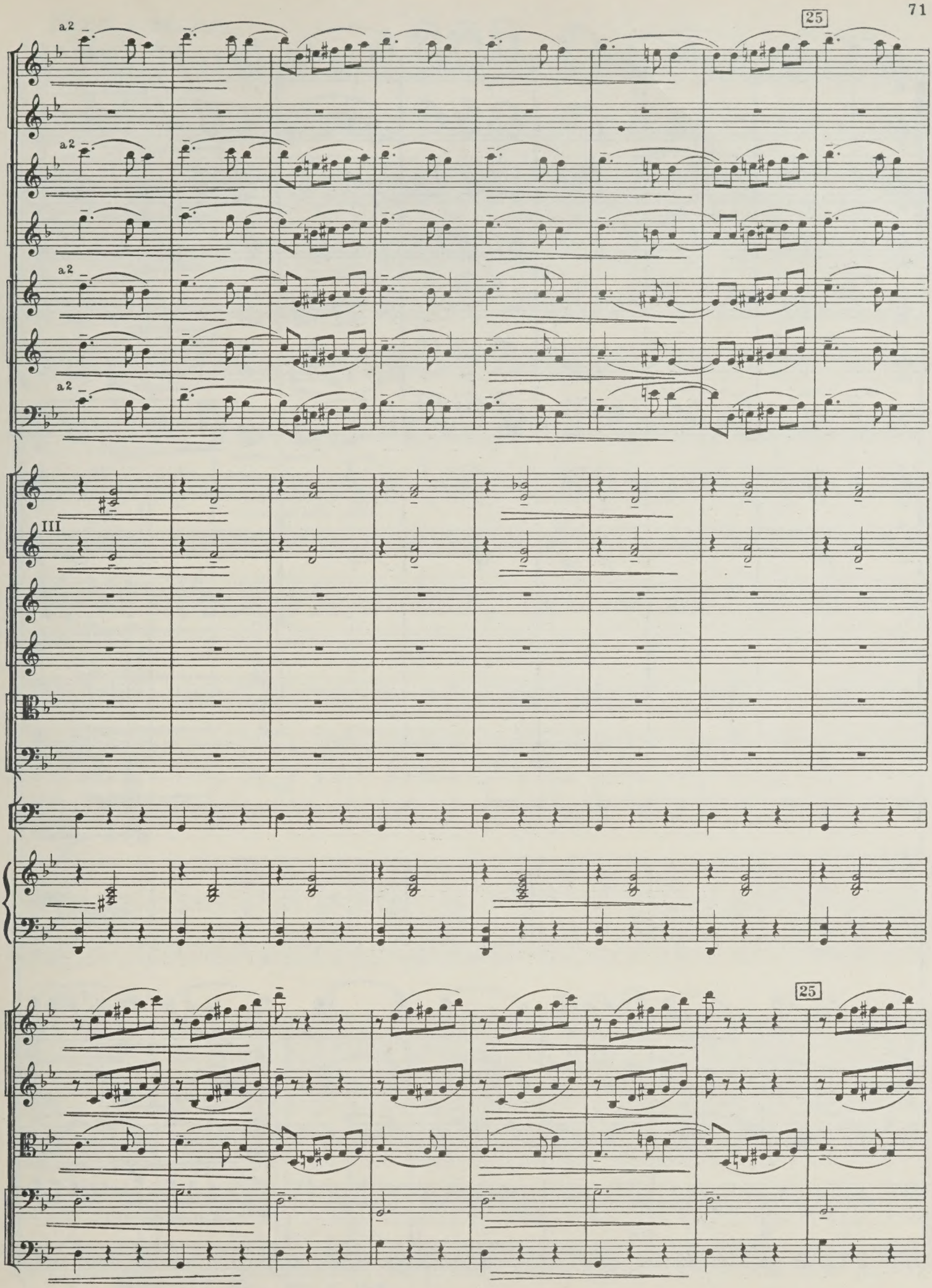
23

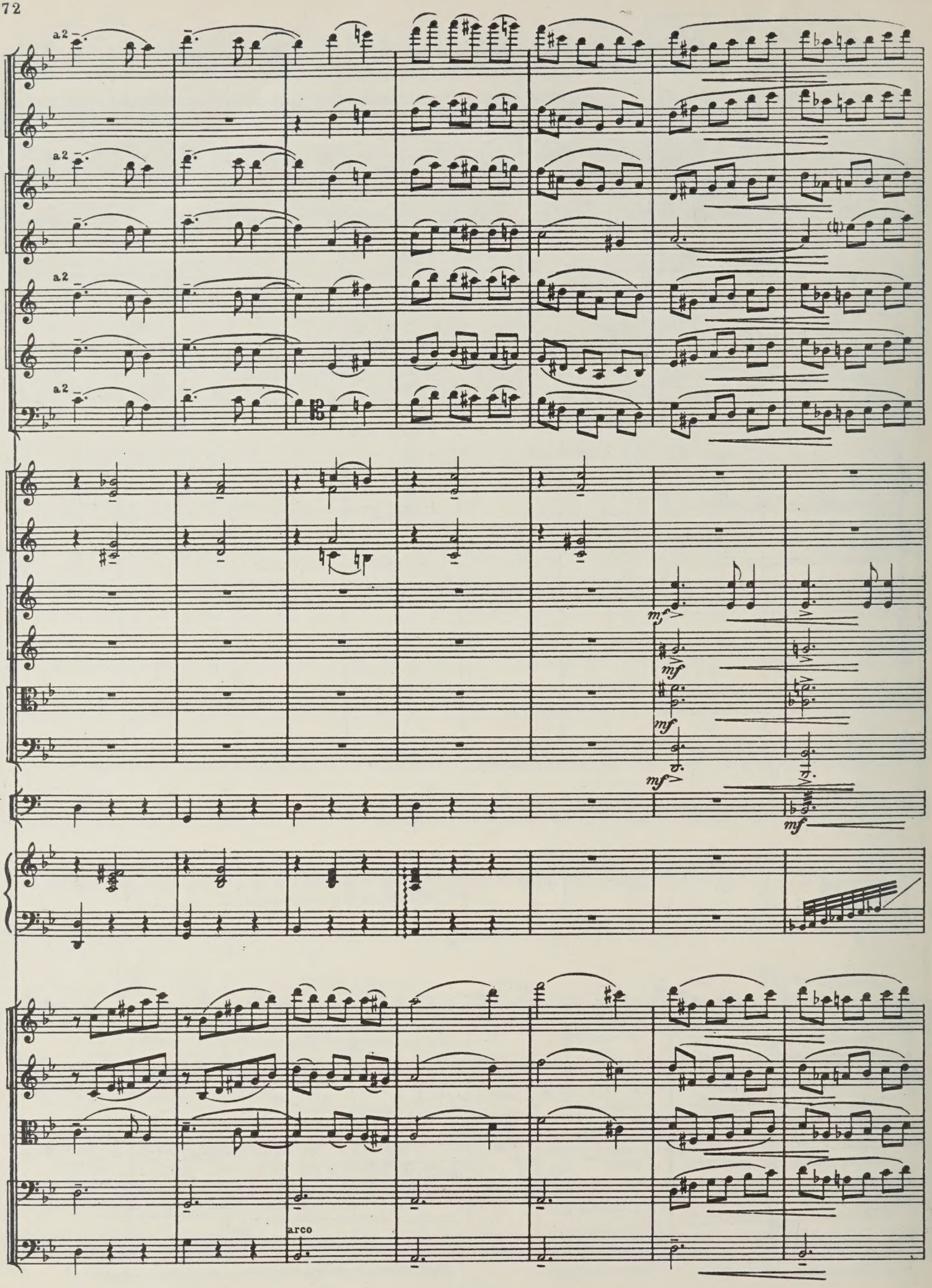
C-111

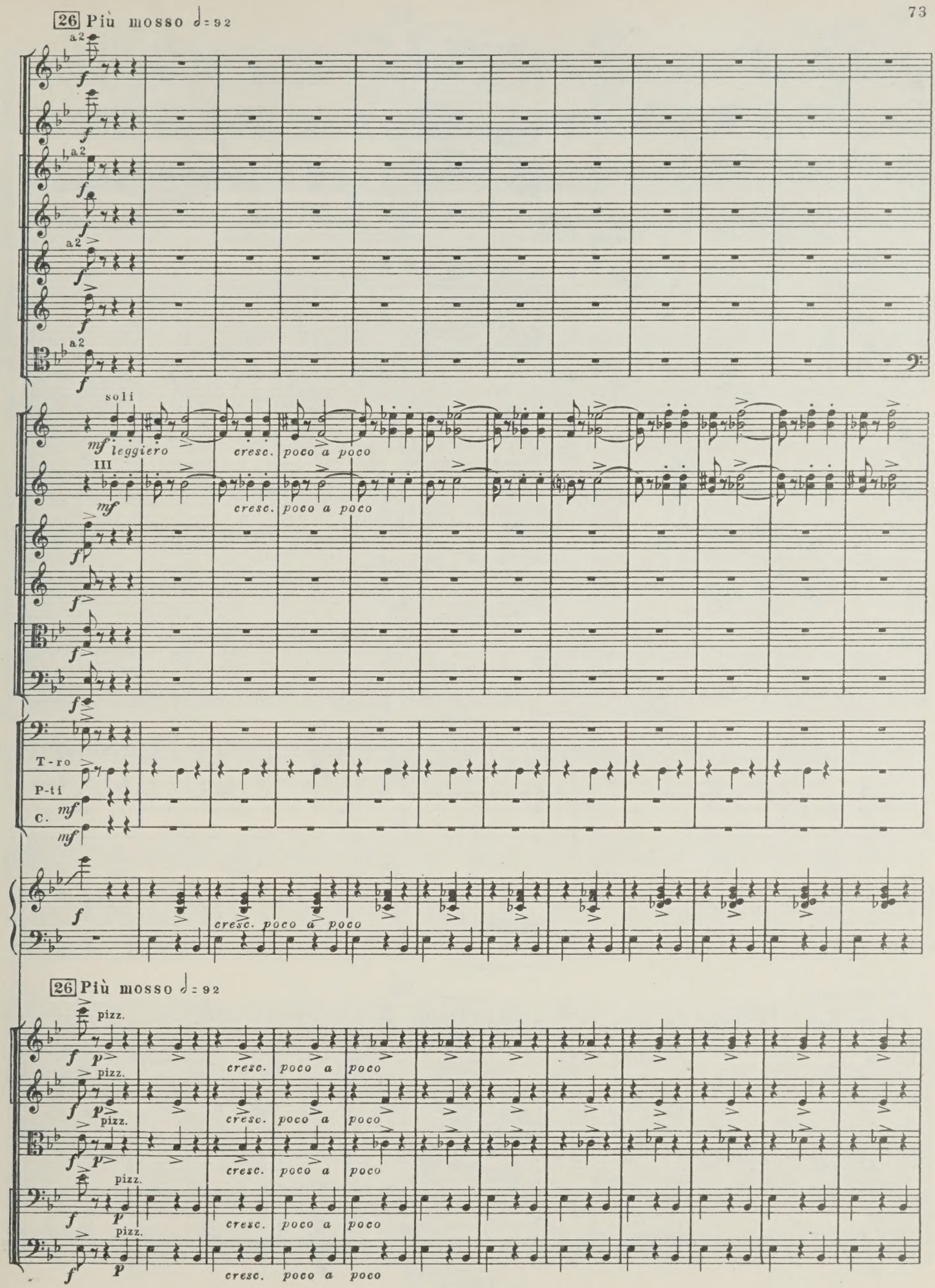
Tempo I (Moderato ♩.= 63-66)

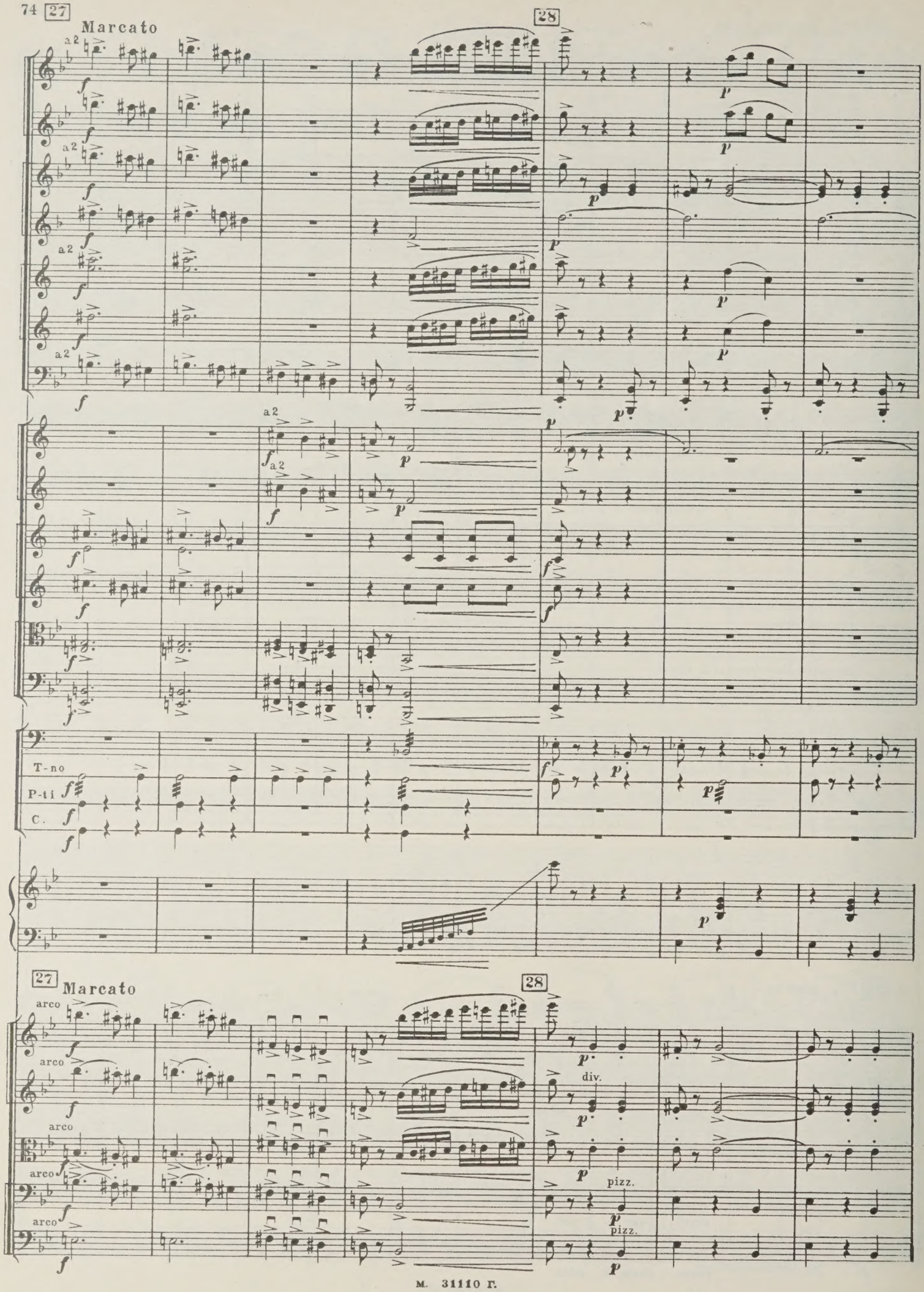
23

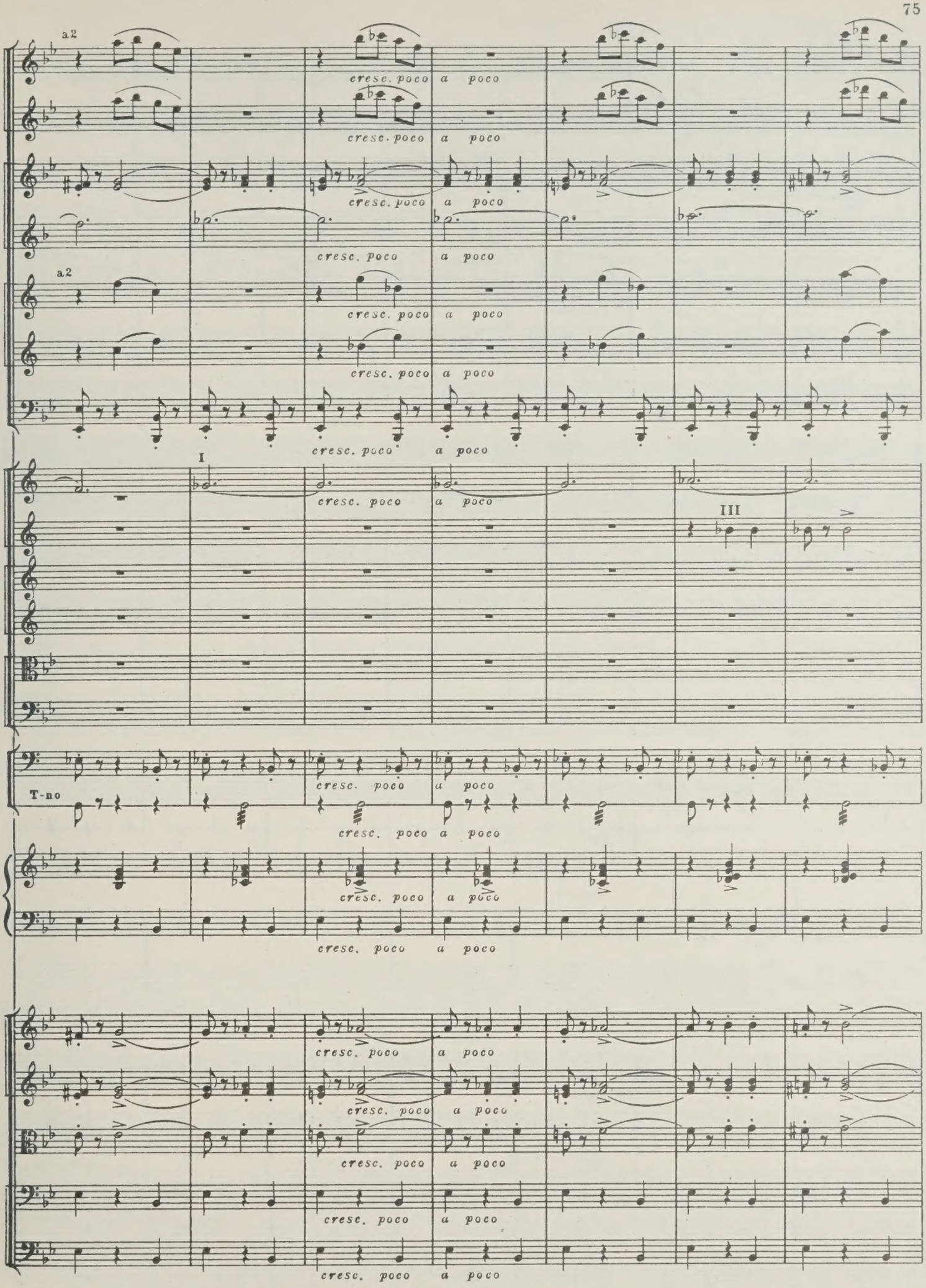

poco rit.
24 a tempo
a 2
mf
soli
III solo
C-111
p
poco rit.
24 a tempo
unis
unis.
arco
pizz.

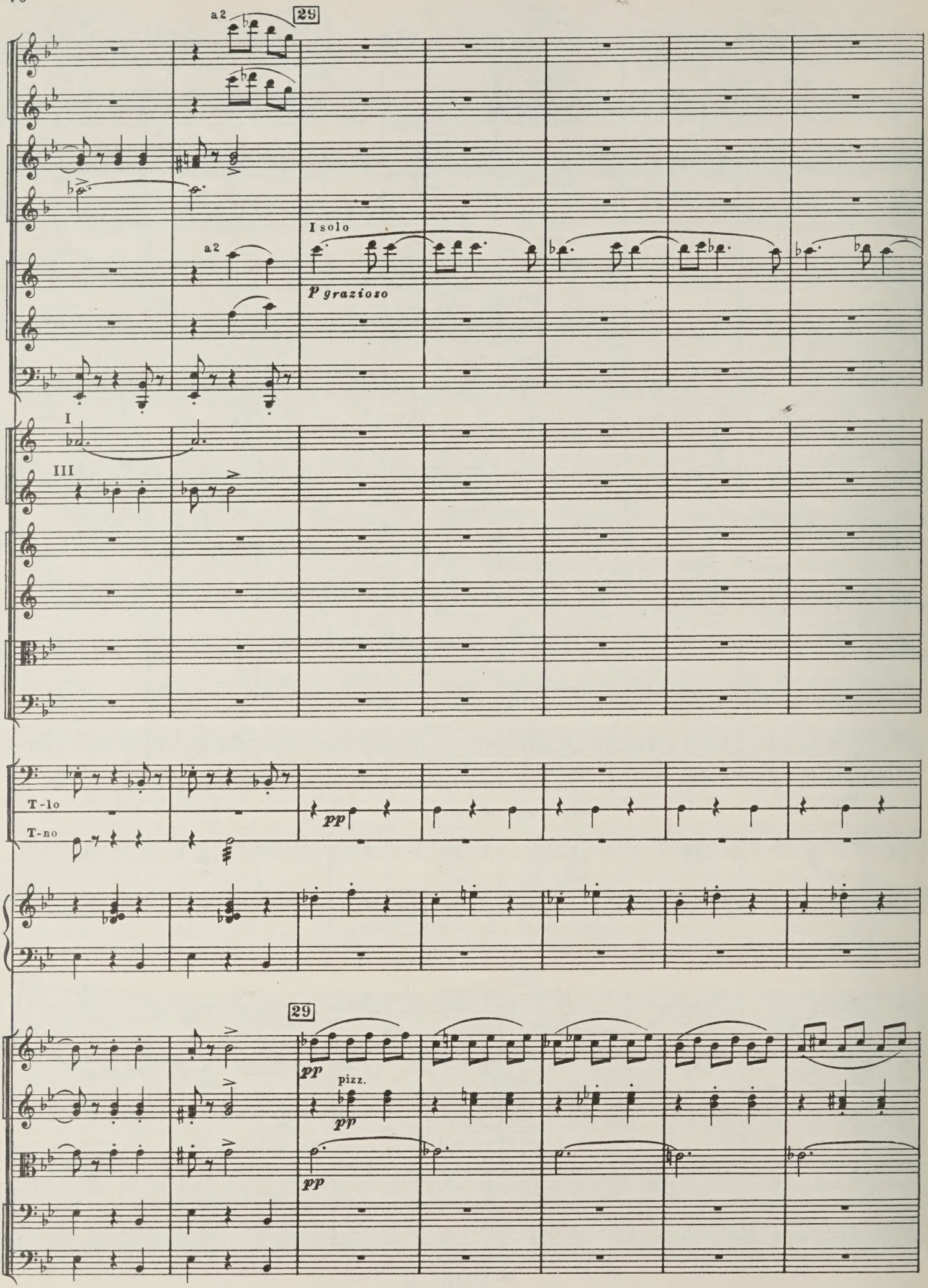

25
a2
a2
a2
a2
III
25

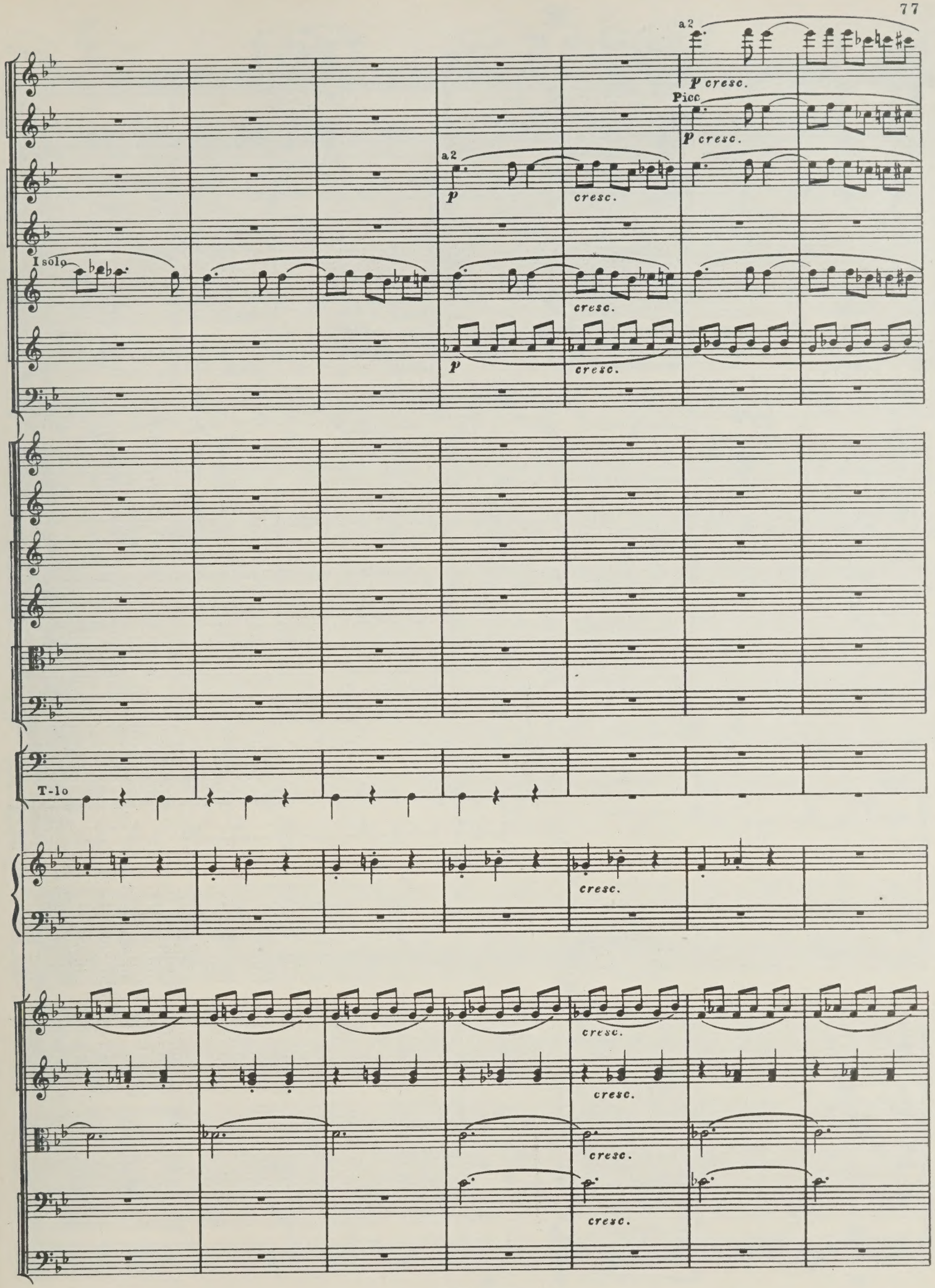

a2
a2
a2
a2
mf
mf
mf
mf
mf
arco

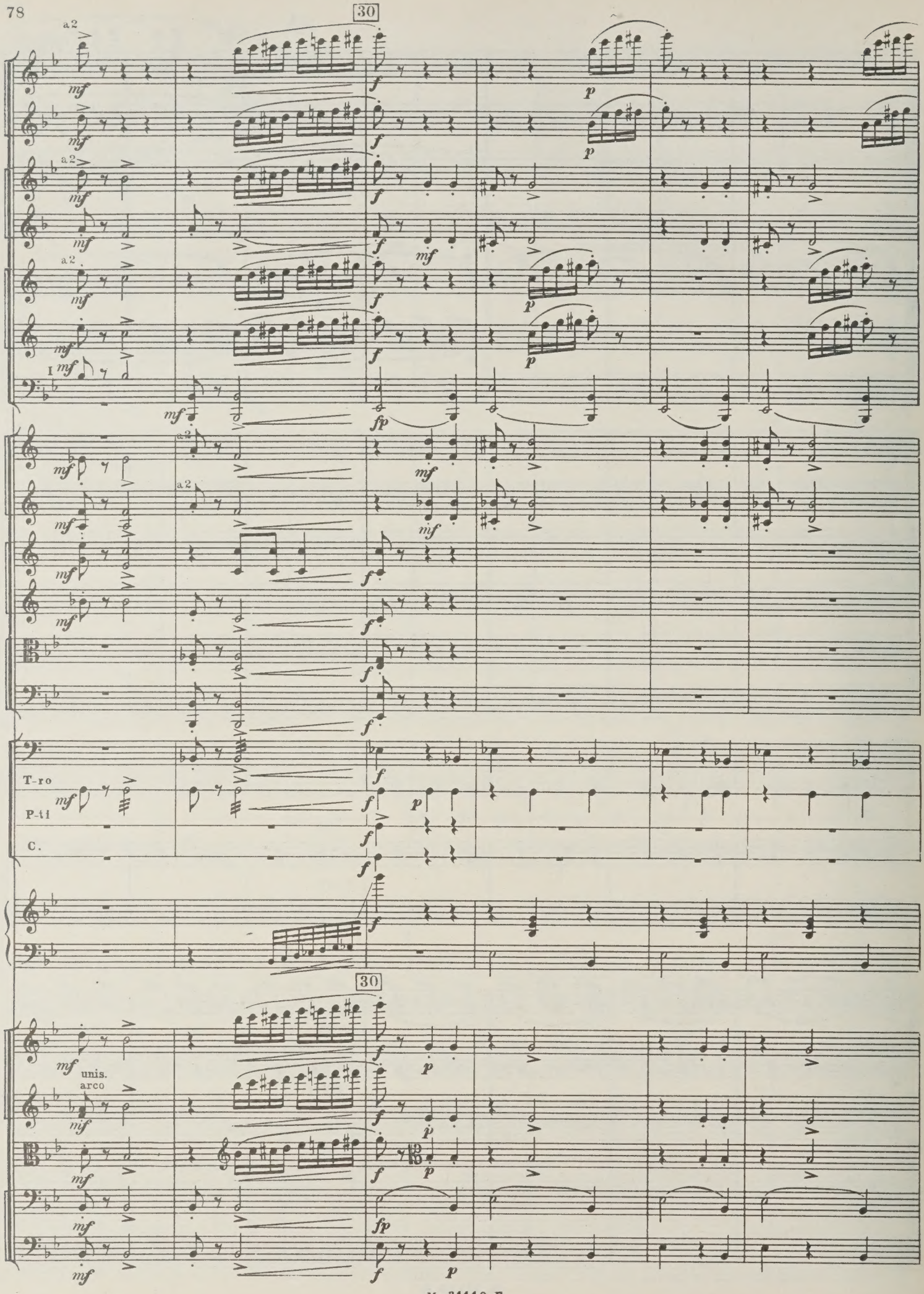

26 Più mosso ♩= 92
a2
soli
mf leggiero
cresc. poco a poco
III
T-ro
P-ti
C.
26 Più mosso ♩= 92
pizz.

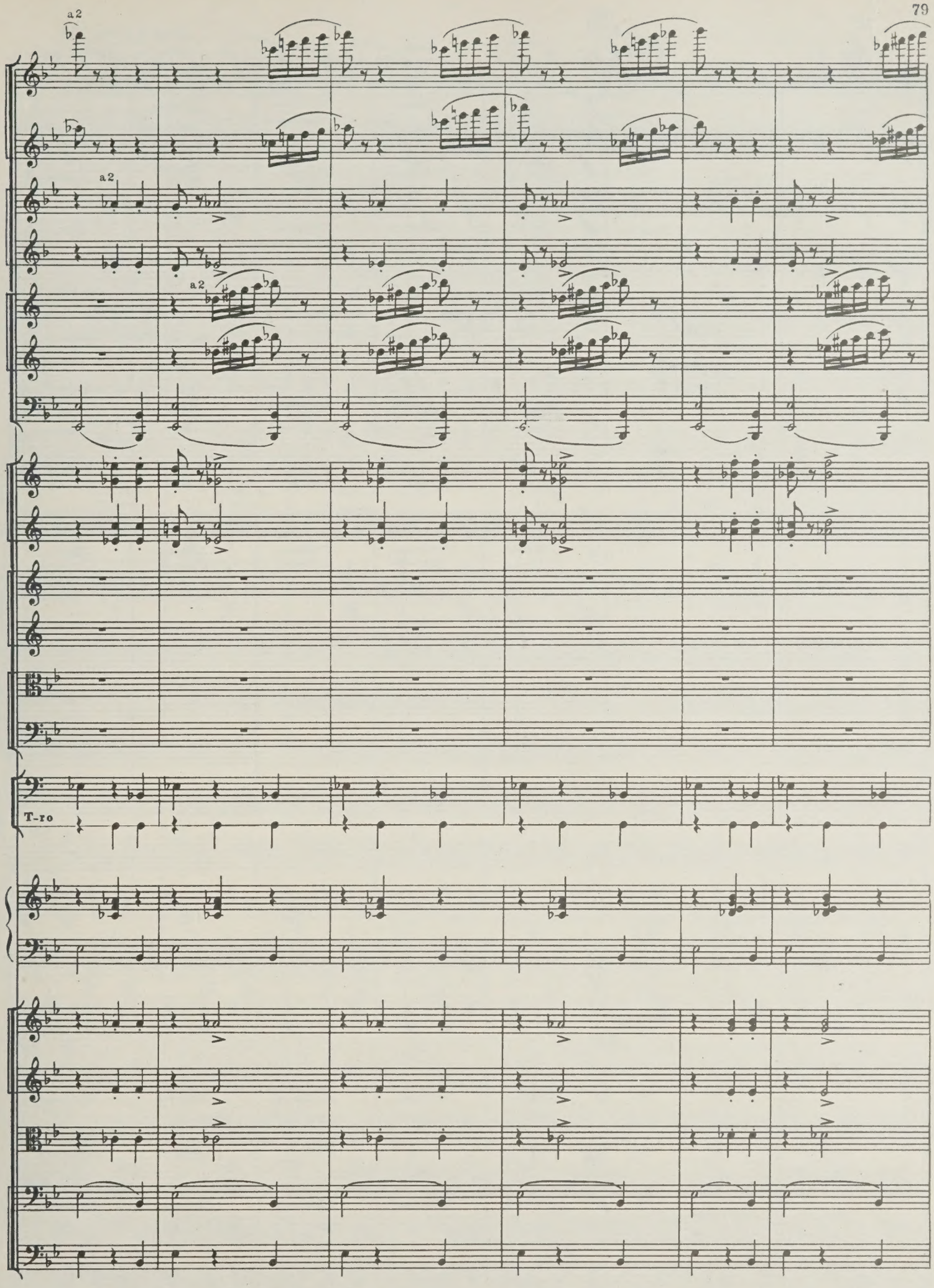

27
Marcato
28
a2
T-no
P-ti
C.
arco
div.
pizz.

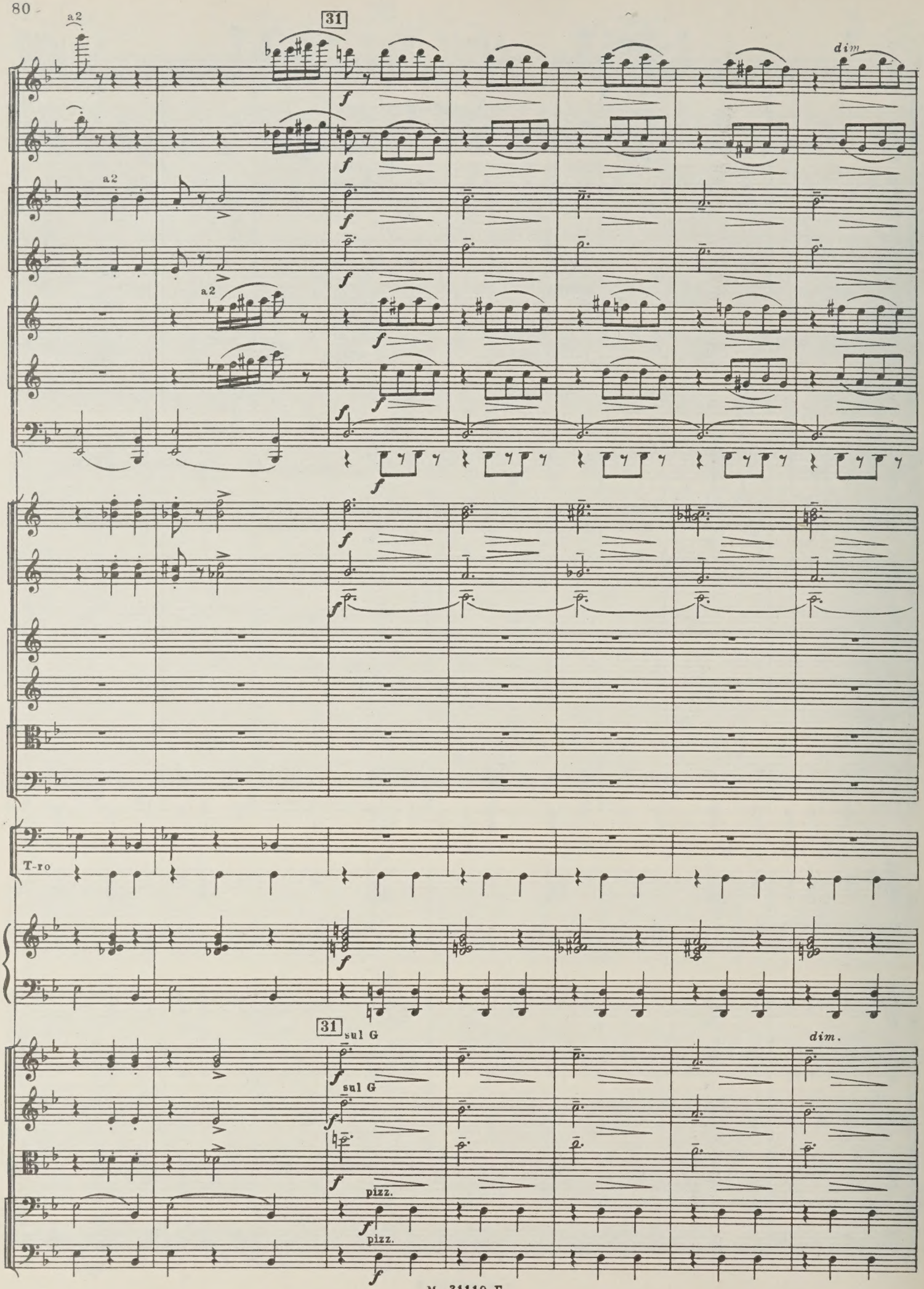

a2
cresc. poco
a poco
I
III
T-no

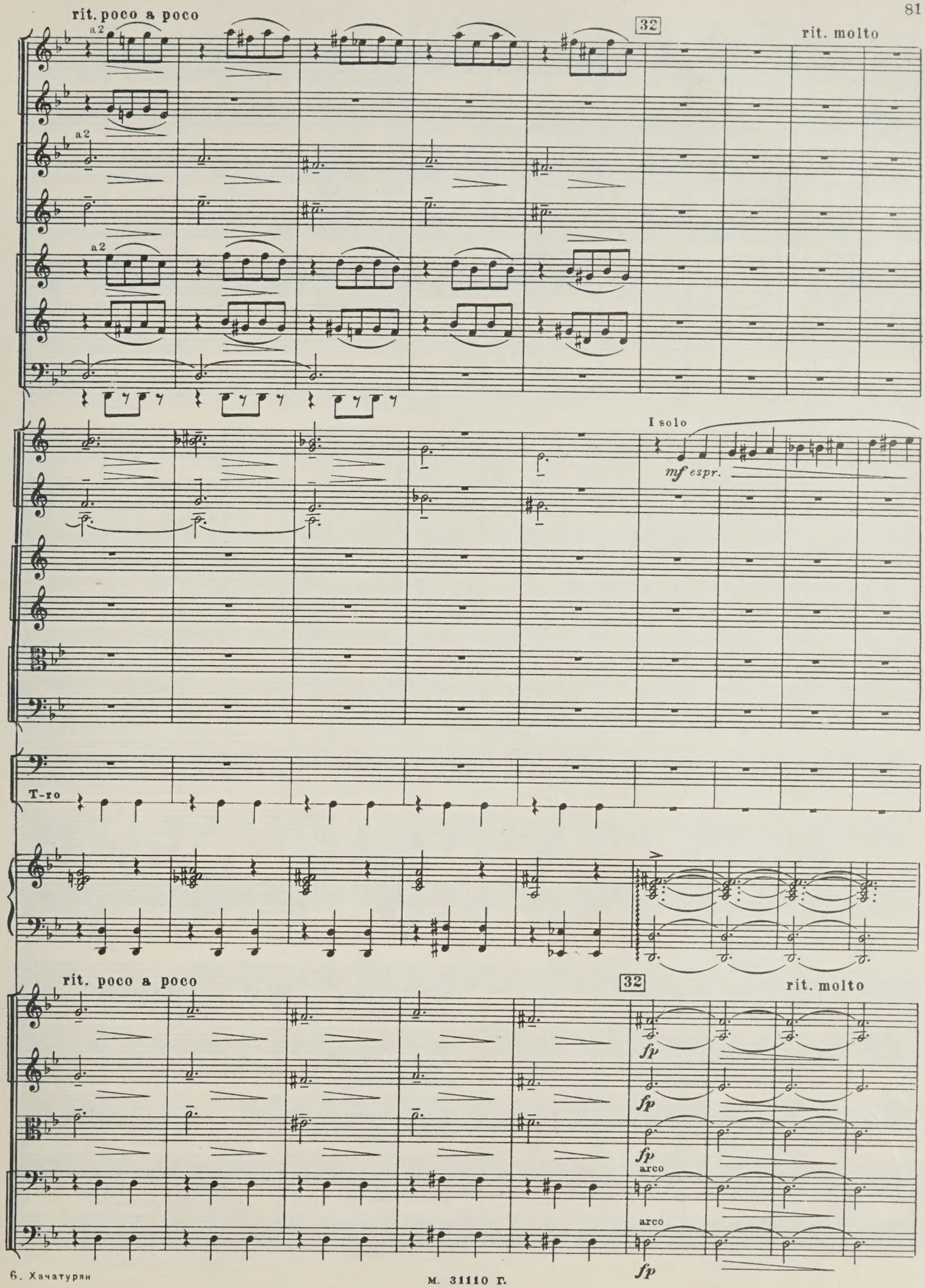

a2
29
I solo
a2
p grazioso
I
III
T-lo
T-no
pp
29
pp
pizz.
pp
pp


a2
p cresc.
Picc
p cresc.
a2
p
cresc.
I solo
cresc.
p
cresc.
T-lo
cresc.
cresc.
cresc.
cresc.

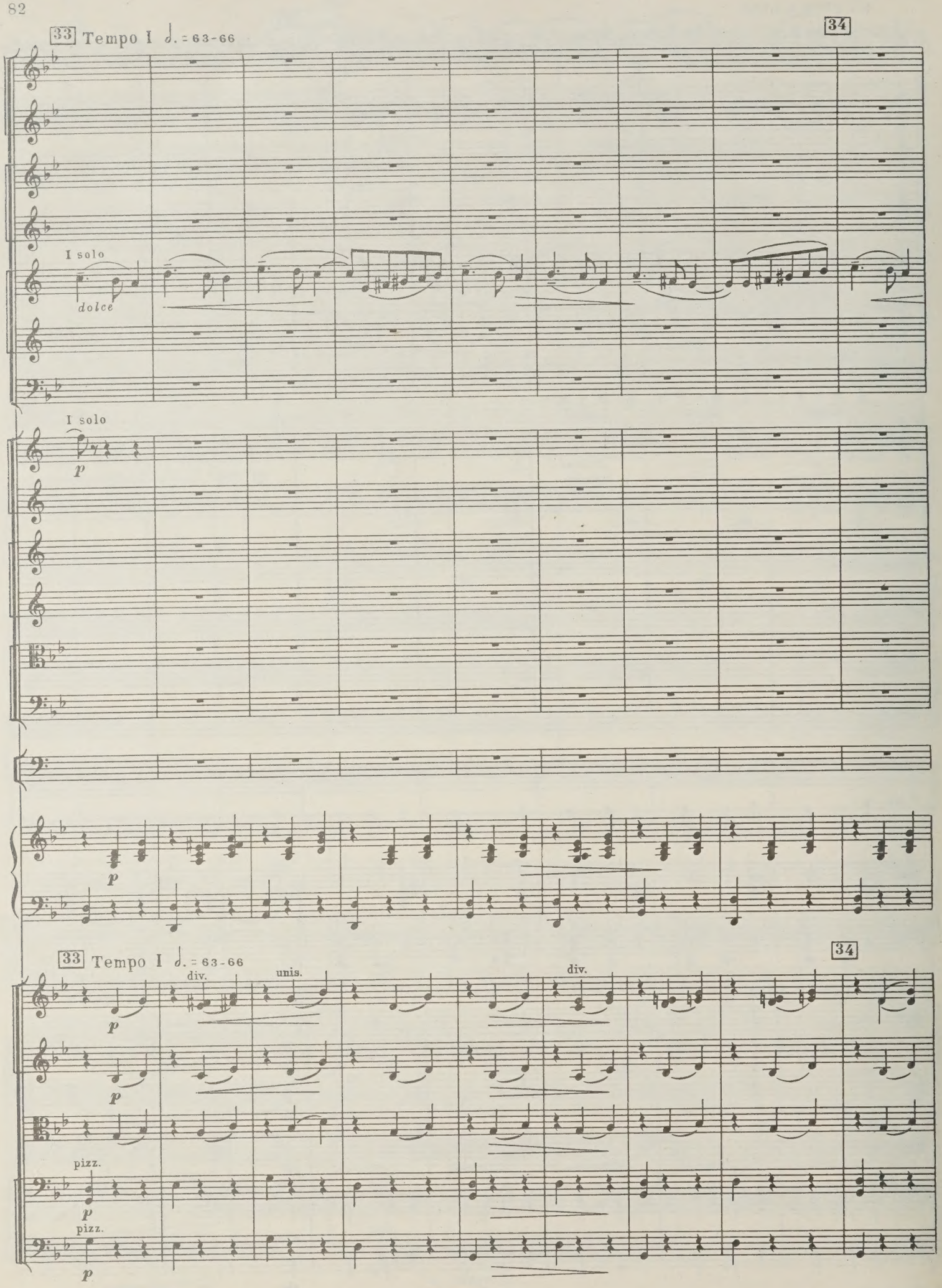

30
a2
mf
f
p
fp
I
T-ro
P-ti
C.
unis.
arco
30

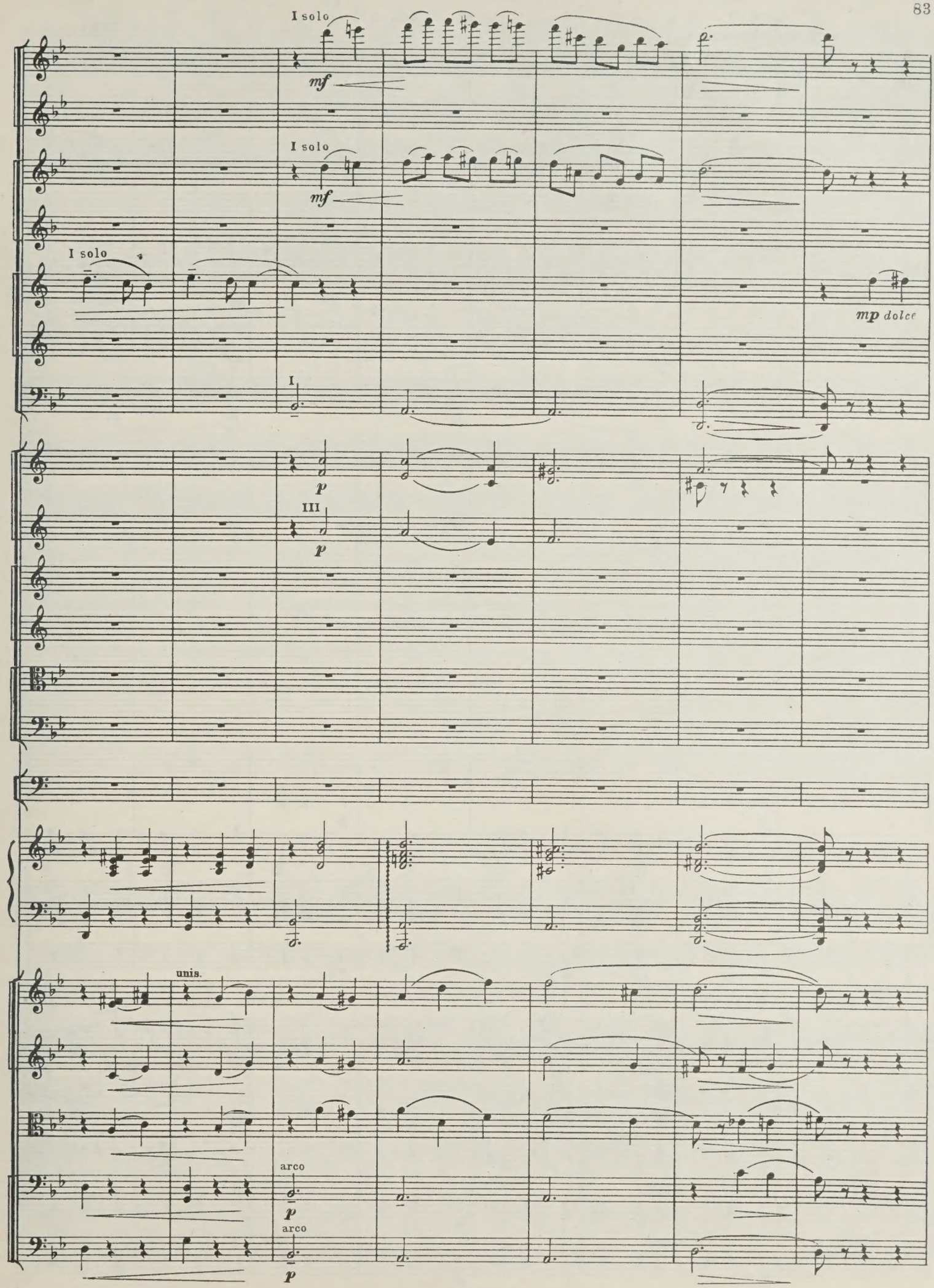

a2
a2
a2
T-ro


31
a2
a2
a2
dim.
T-ro
31
sul G
sul G
pizz.
pizz.
dim.

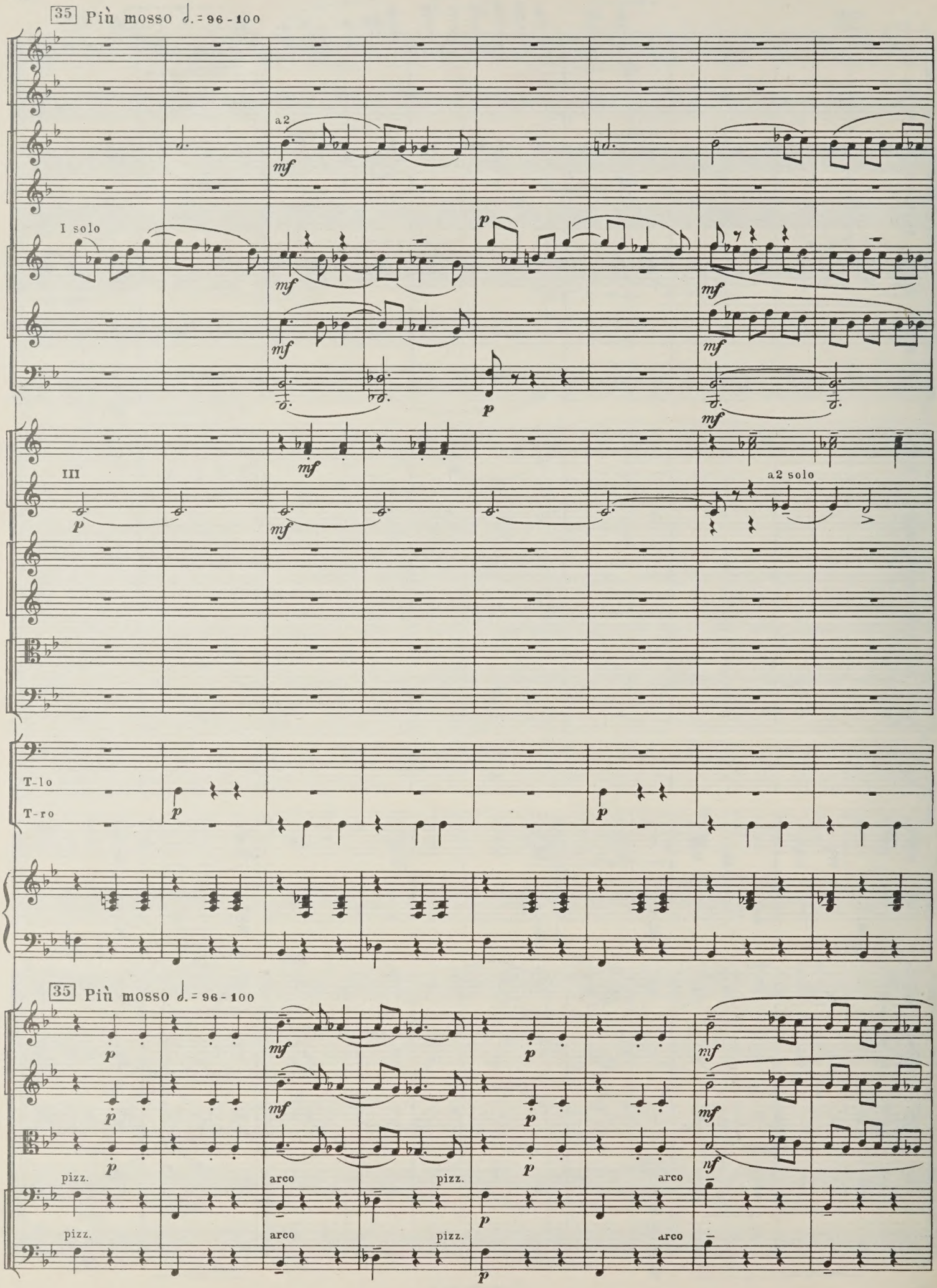

rit. poco a poco
32
rit. molto
a2
a2
a2
I solo
mf espr.
T-ro
rit. poco a poco
32
rit. molto
fp
fp
fp
arco
arco
fp

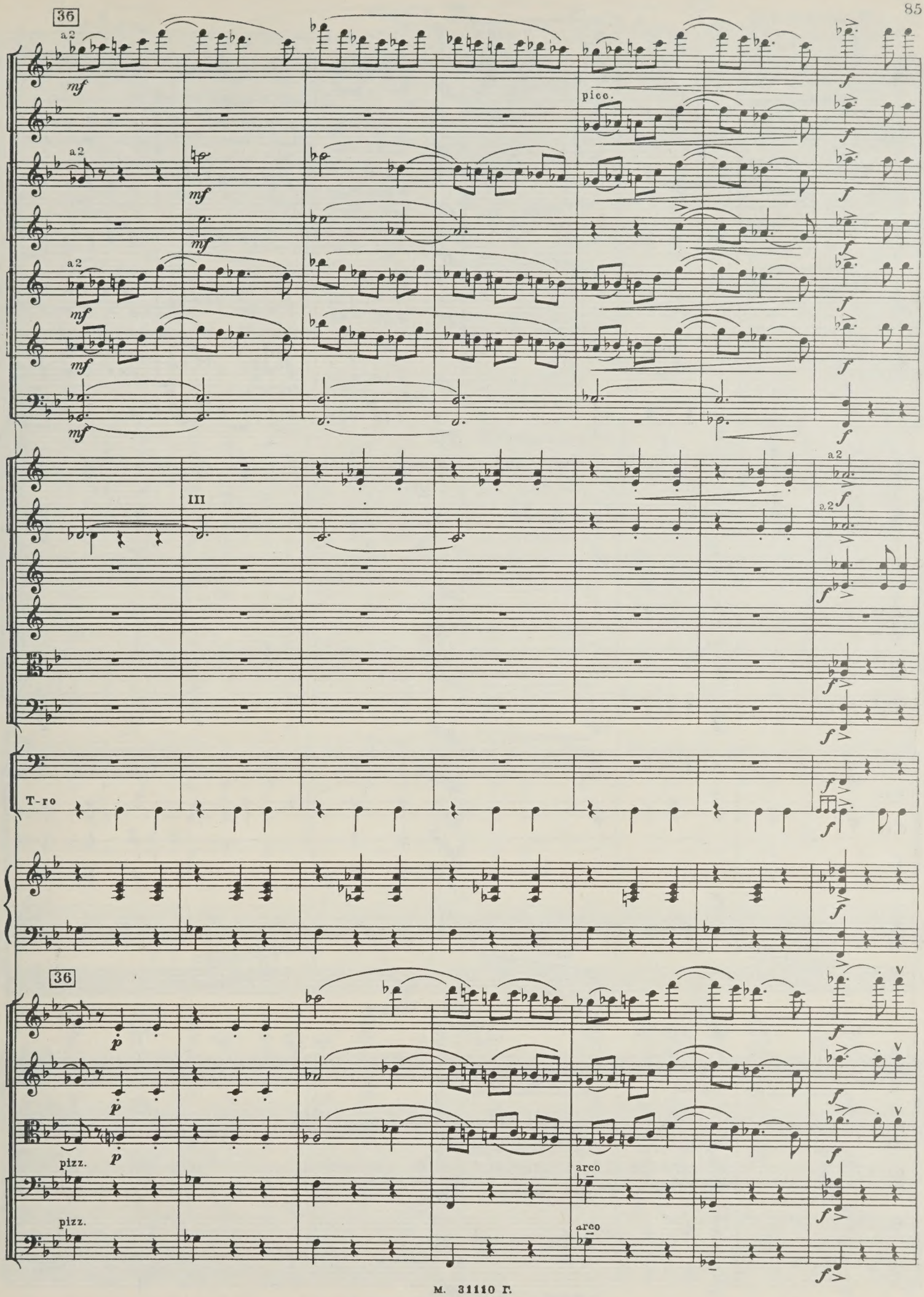
м. 31110 г.

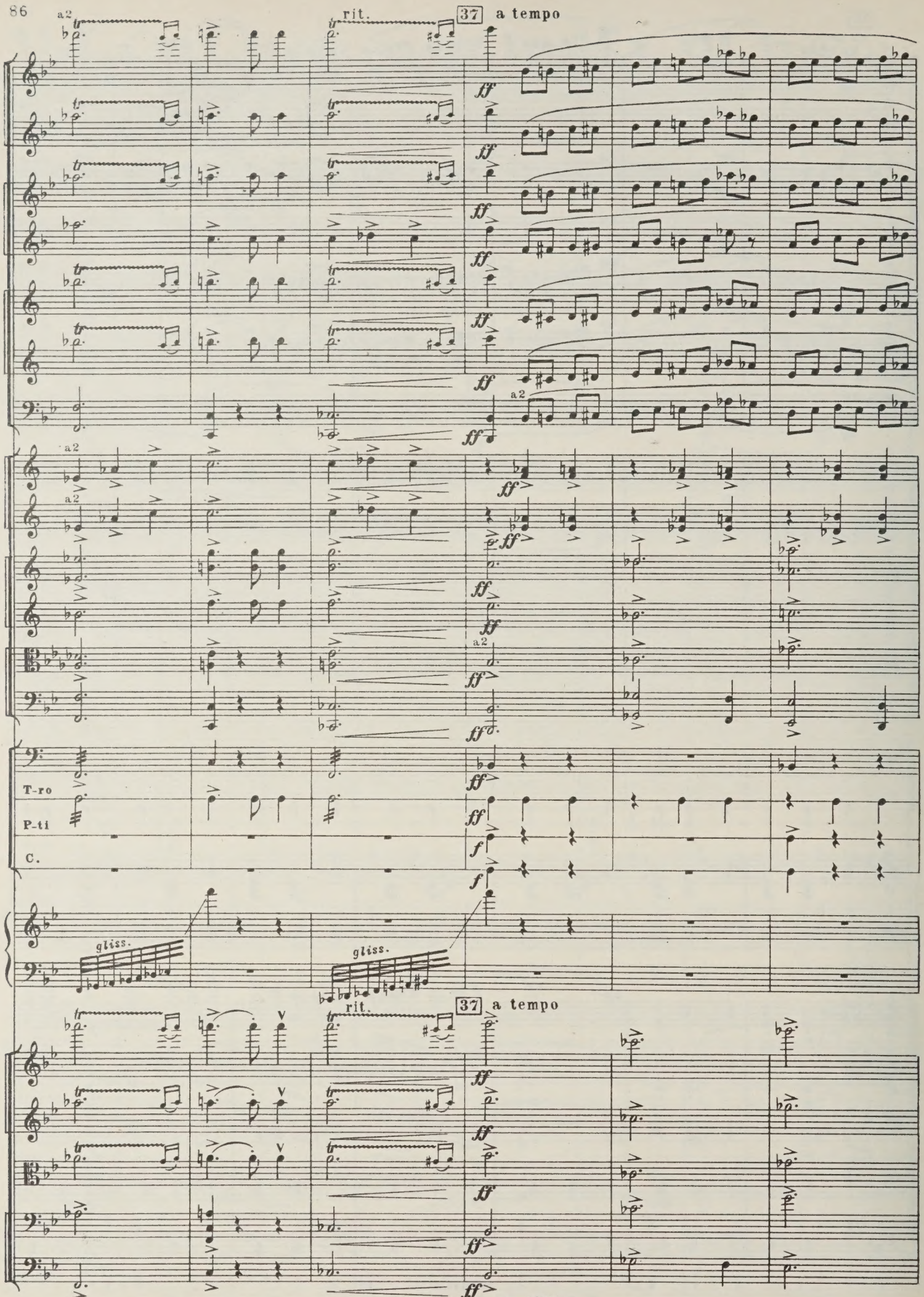

33 Tempo I ♩. = 63-66
34
I solo
dolce
I solo
p
p
33 Tempo I ♩. = 63-66
34
div.
unis.
div.
p
p
pizz.
p
pizz.
p

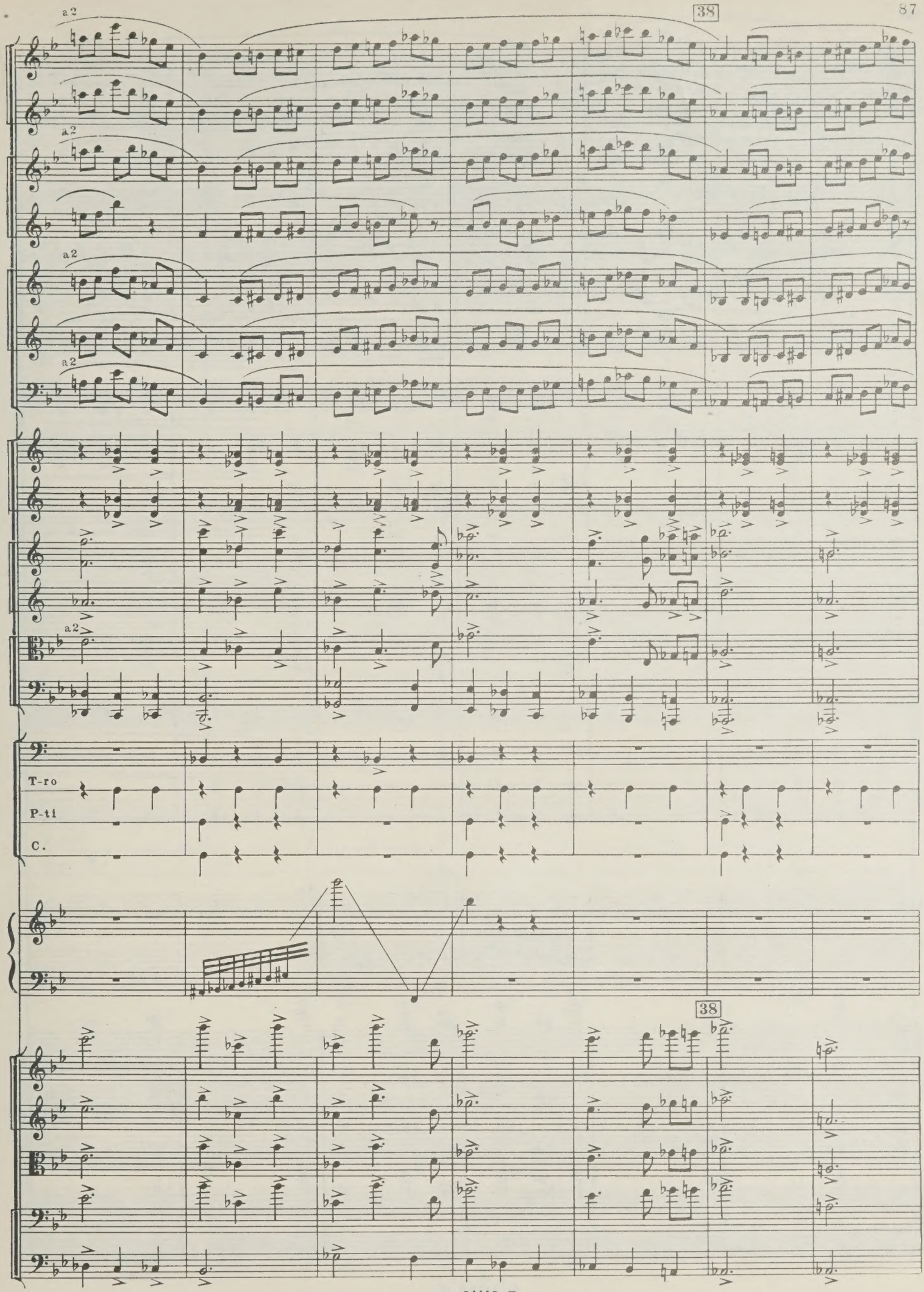


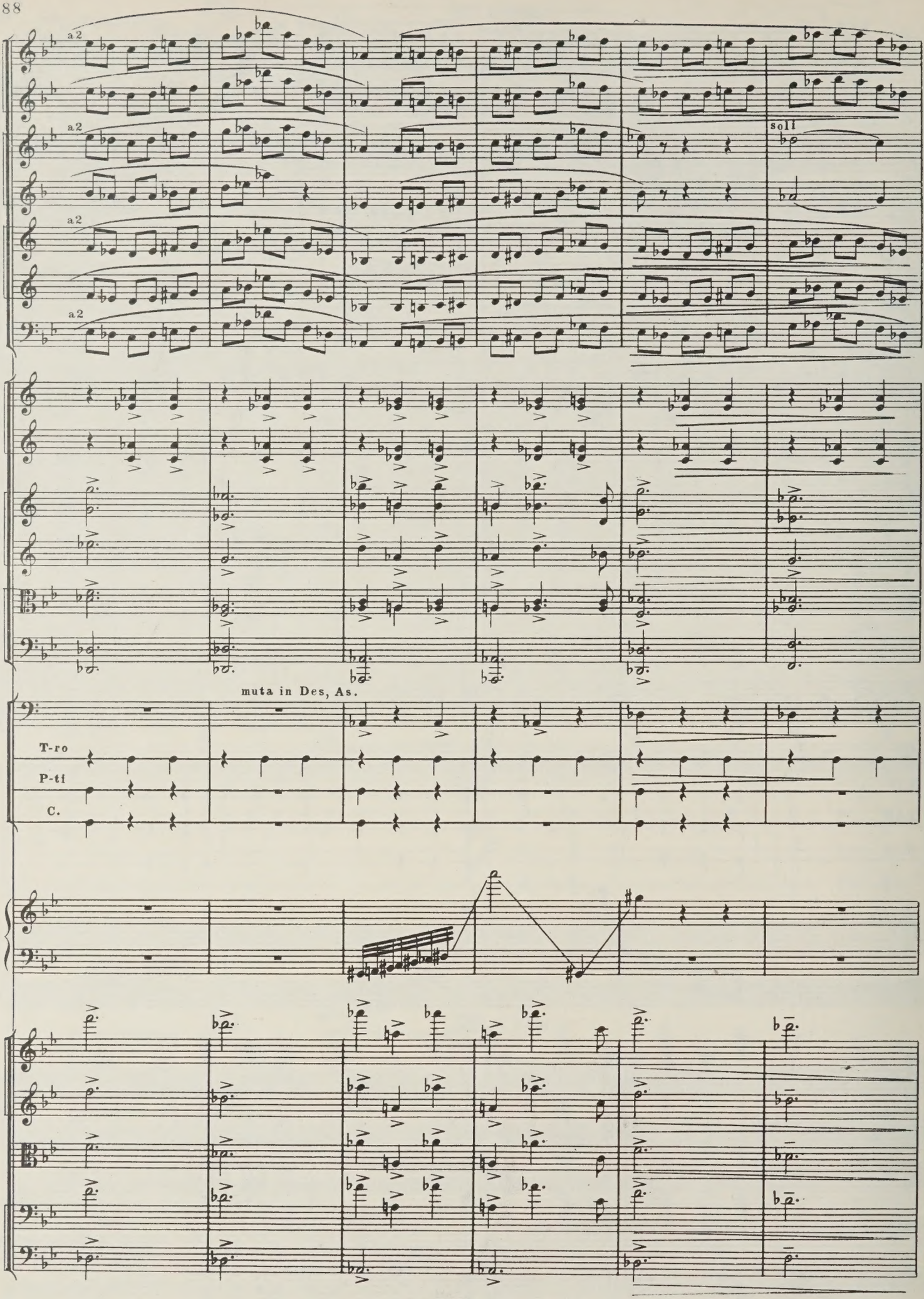
М. 31110 Г.

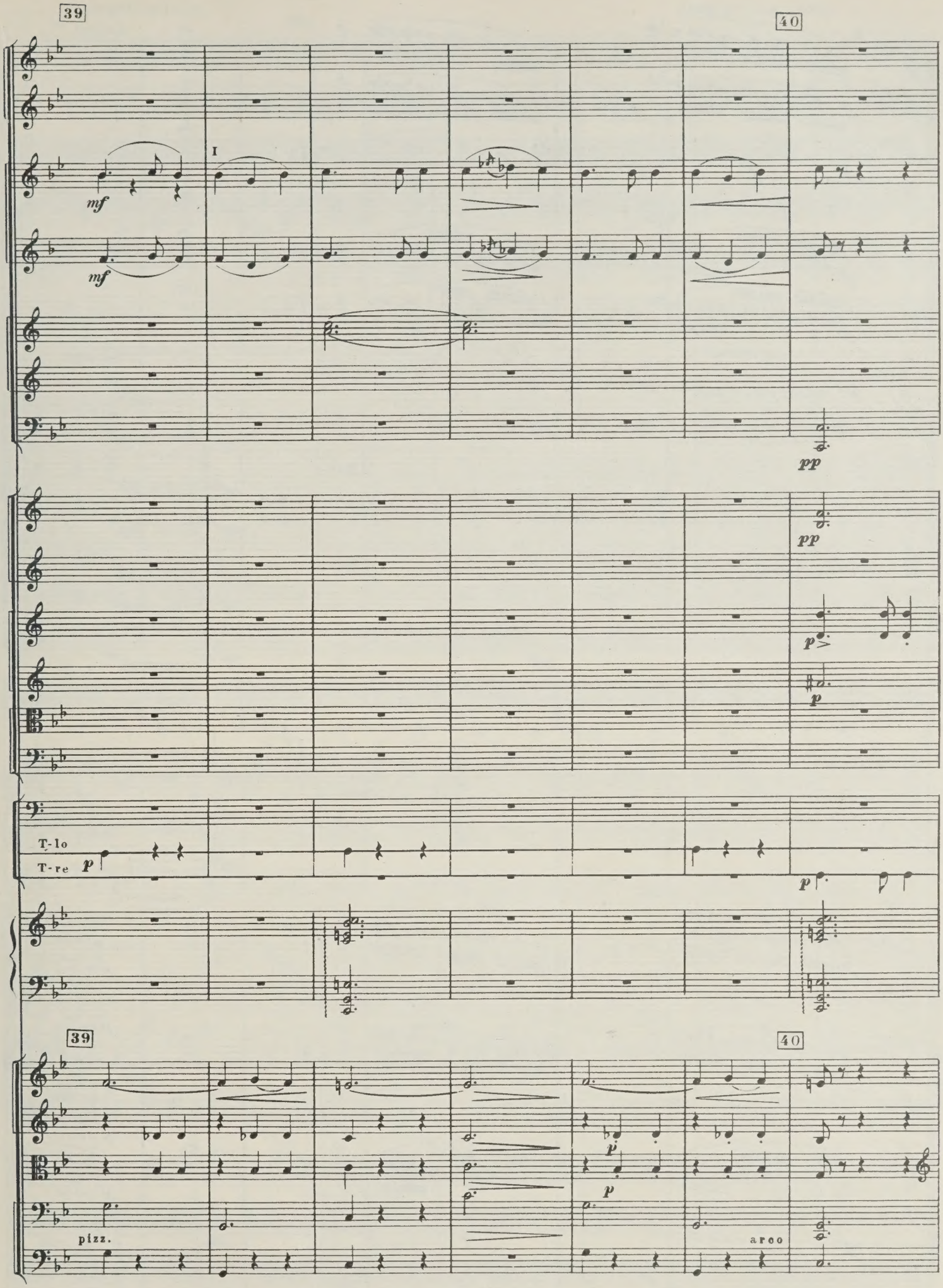

35 Più mosso ♩. = 96-100
a2
I solo
III
a2 solo
T-lo
T-ro
35 Più mosso ♩. = 96-100
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco

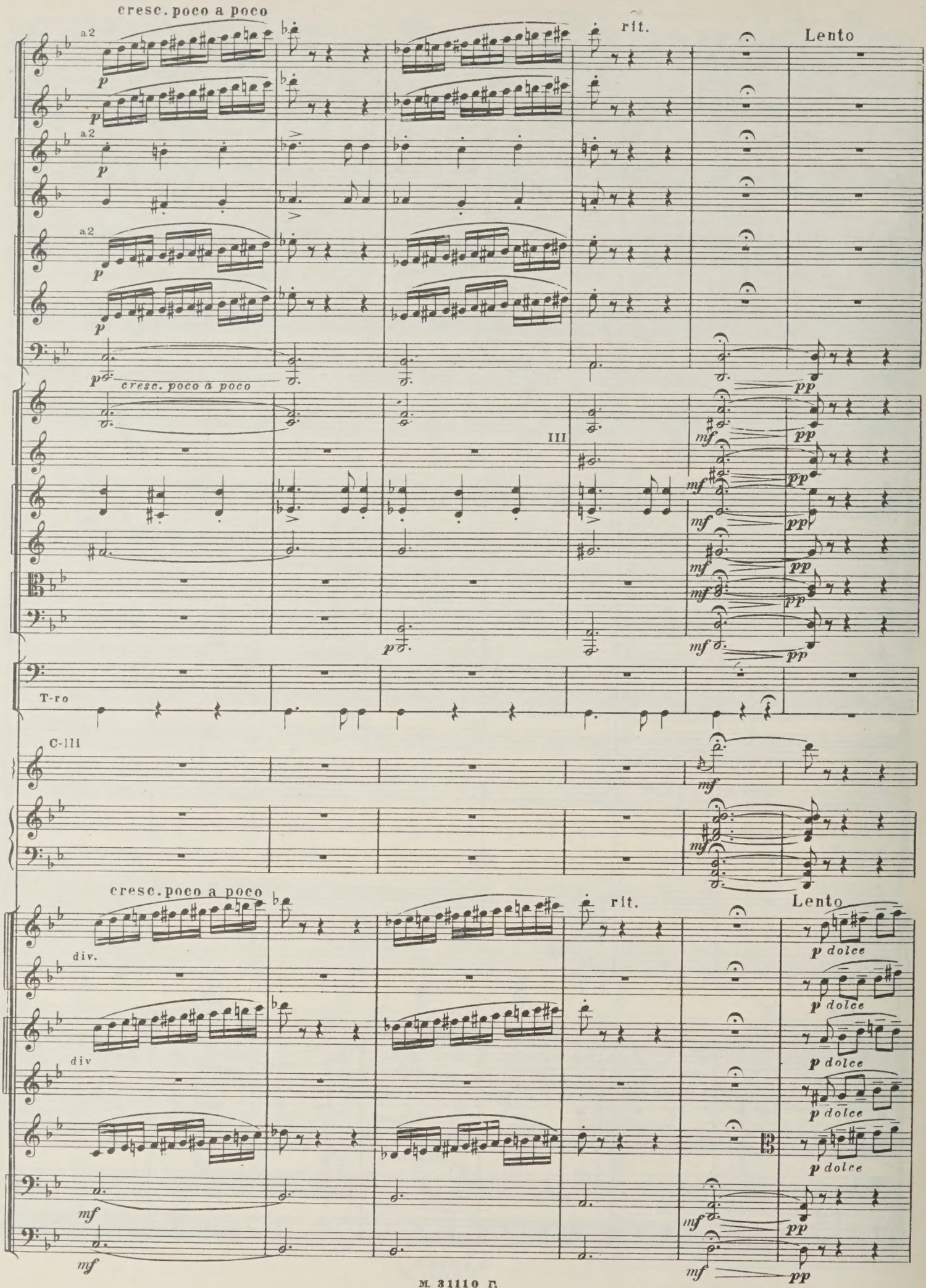

36
a2
mf
pico.
f
III
T-ro
pizz.
arco

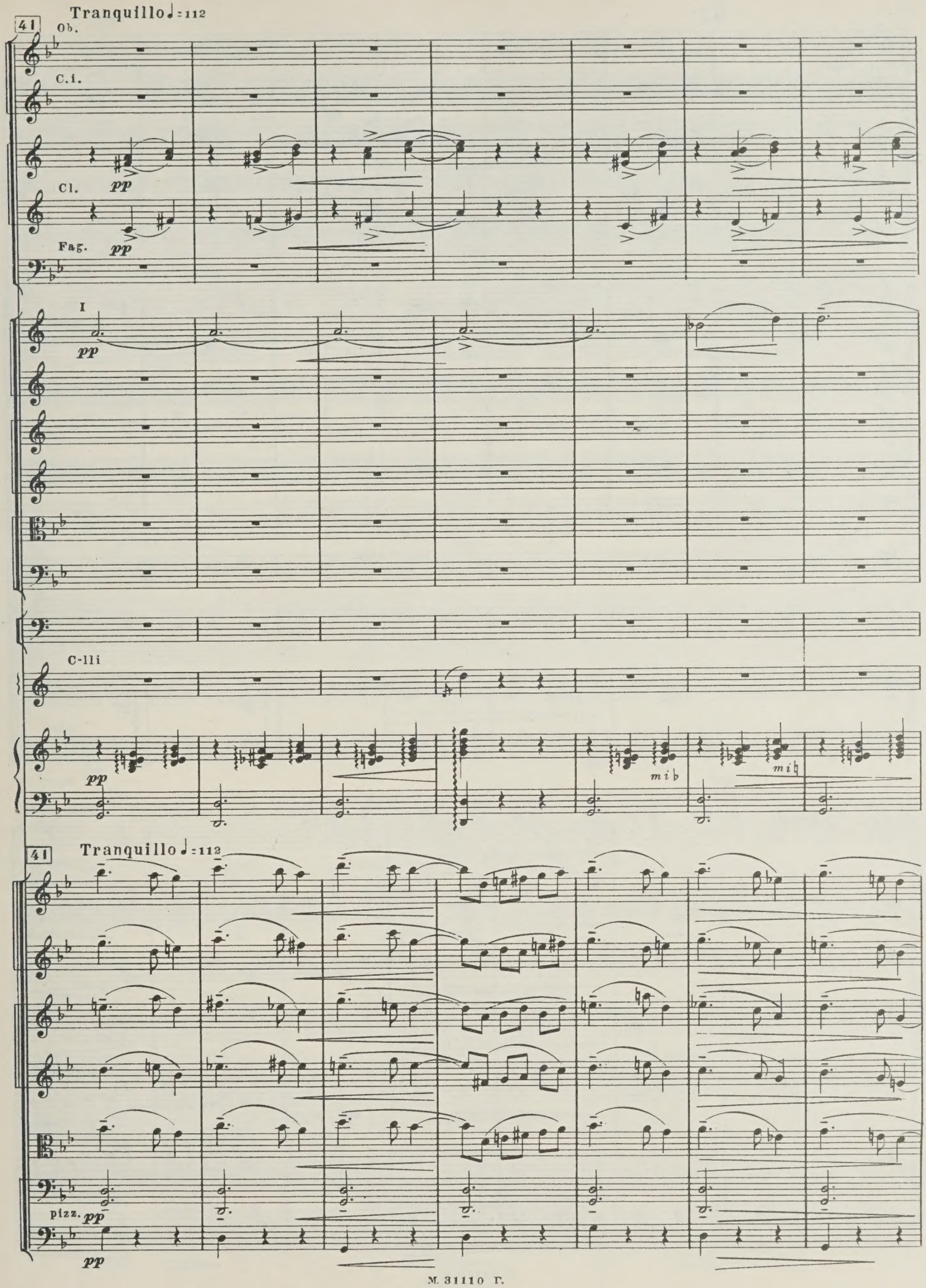

a2
rit.
37 a tempo
ff
T-ro
P-ti
C.
f
gliss.
gliss.
37 a tempo
rit.

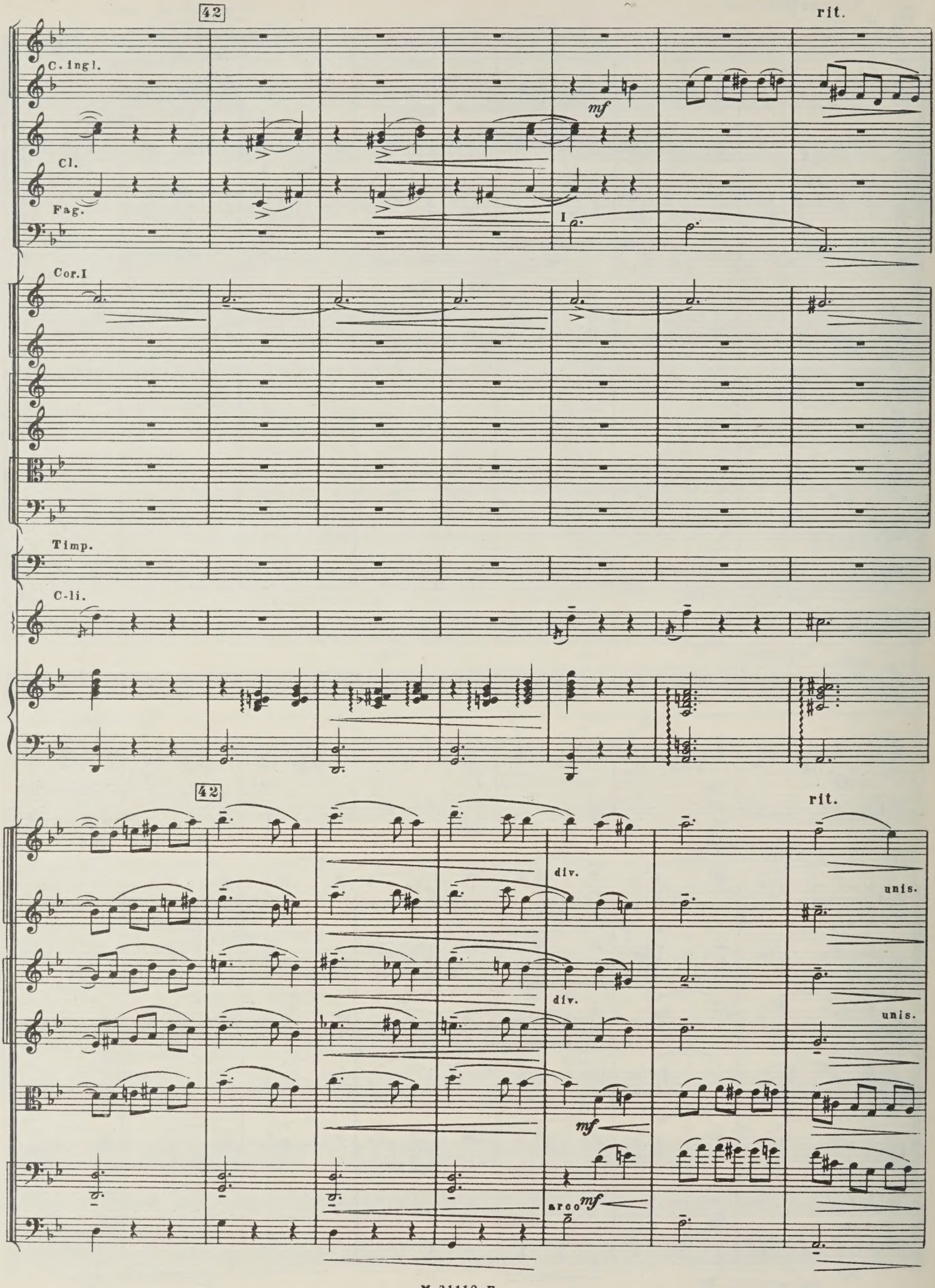

38
a2
a2
a2
a2
a2
T-ro
P-ti
C.
38


a2
a2
a2
a2
soli
muta in Des, As.
T-ro
P-ti
C.

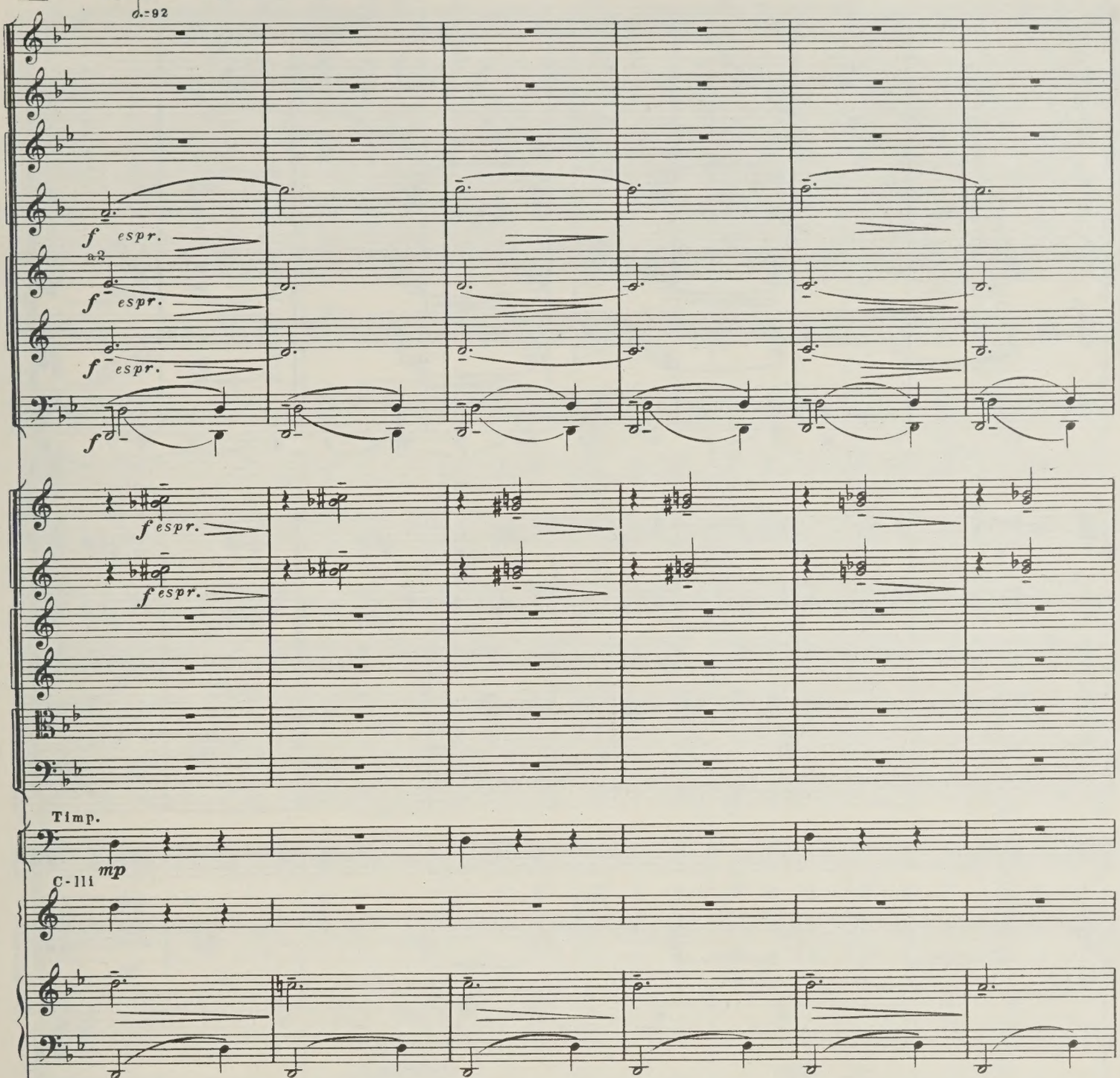

39
40
I
mf
mf
pp
pp
p
p
T-lo
T-re
p
p
39
40
pizz.
p
p
arco


cresc. poco a poco
rit.
Lento
a2
p
cresc. poco a poco
III
pp
mf
T-ro
C-lli
cresc. poco a poco
rit.
Lento
div.
p dolce
mf

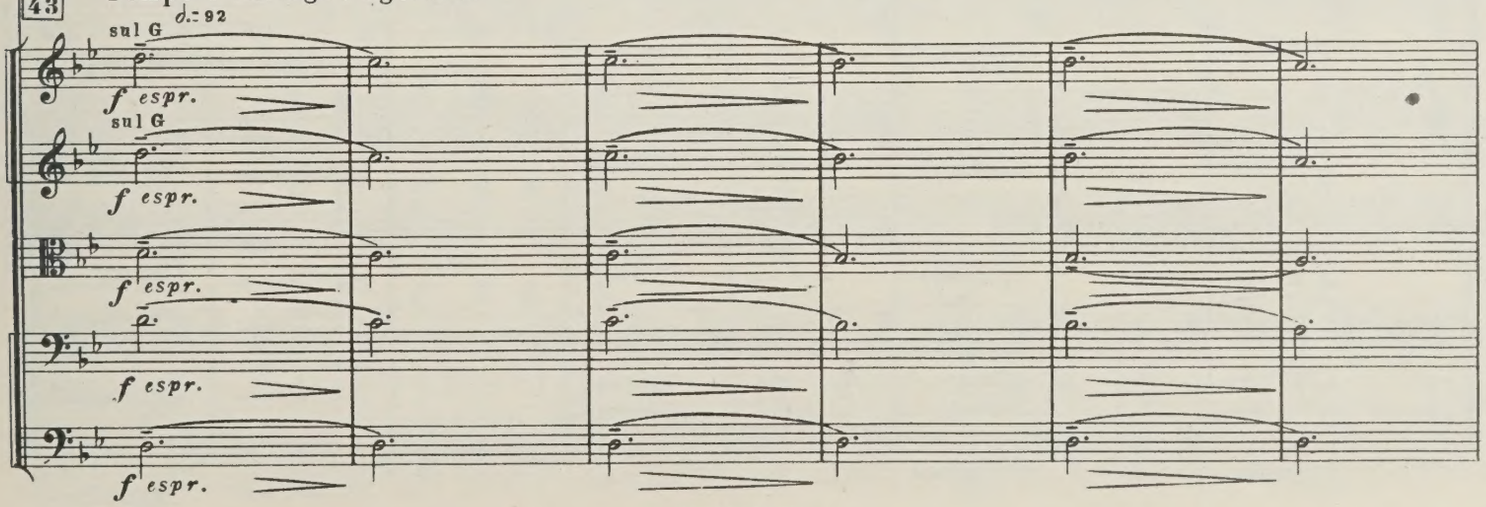

41
Tranquillo ♩= 112
Ob.
C.i.
Cl.
pp
Fag.
pp
I
pp
C-lli
pp
mi♭
mi♮
41
Tranquillo ♩= 112
pizz.
pp
pp

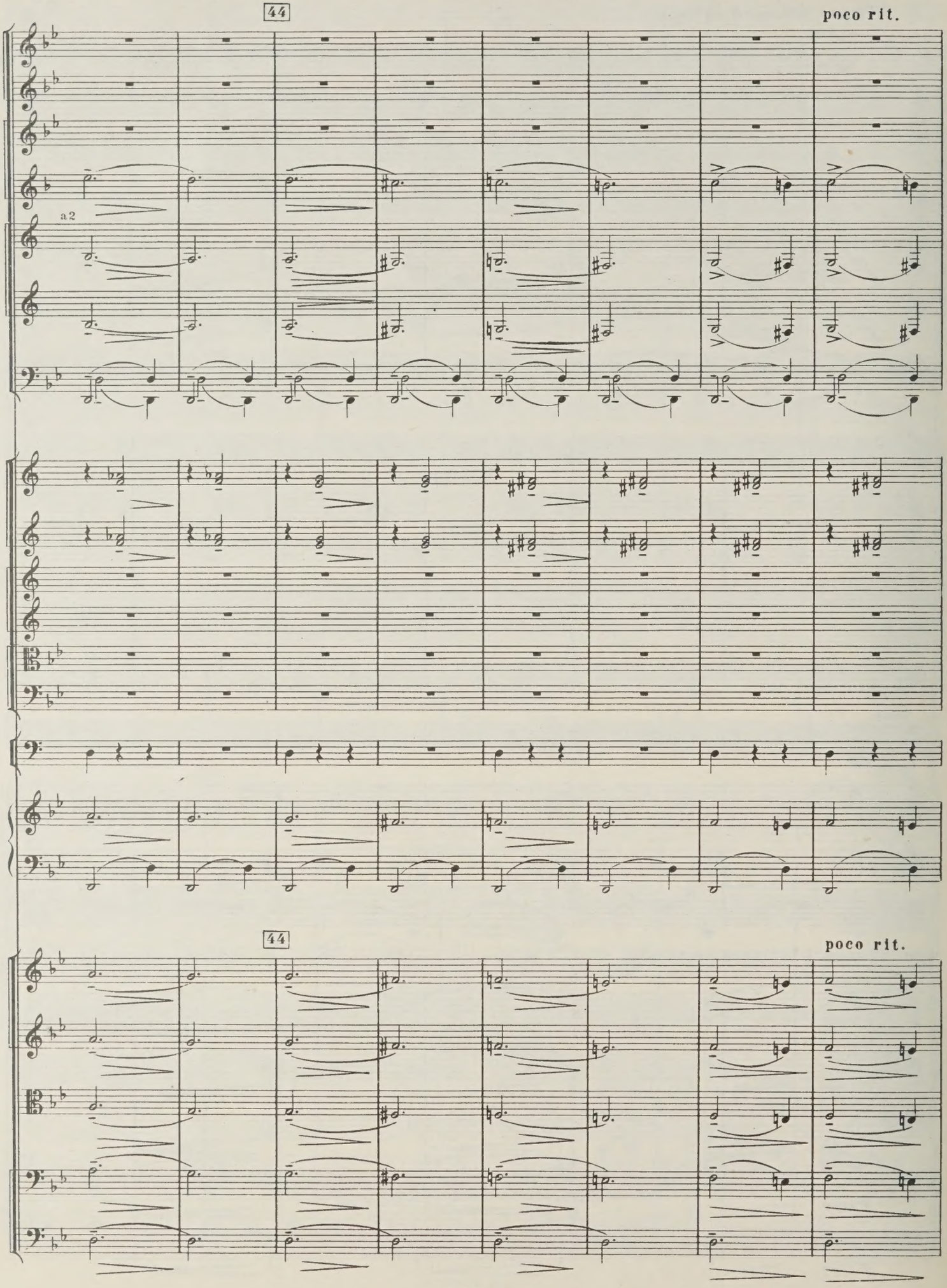

42
rit.
C. ingl.
mf
Cl.
Fag.
I
Cor.I
Timp.
C-li.
42
rit.
div.
unis.
div.
unis.
mf
arco
mf

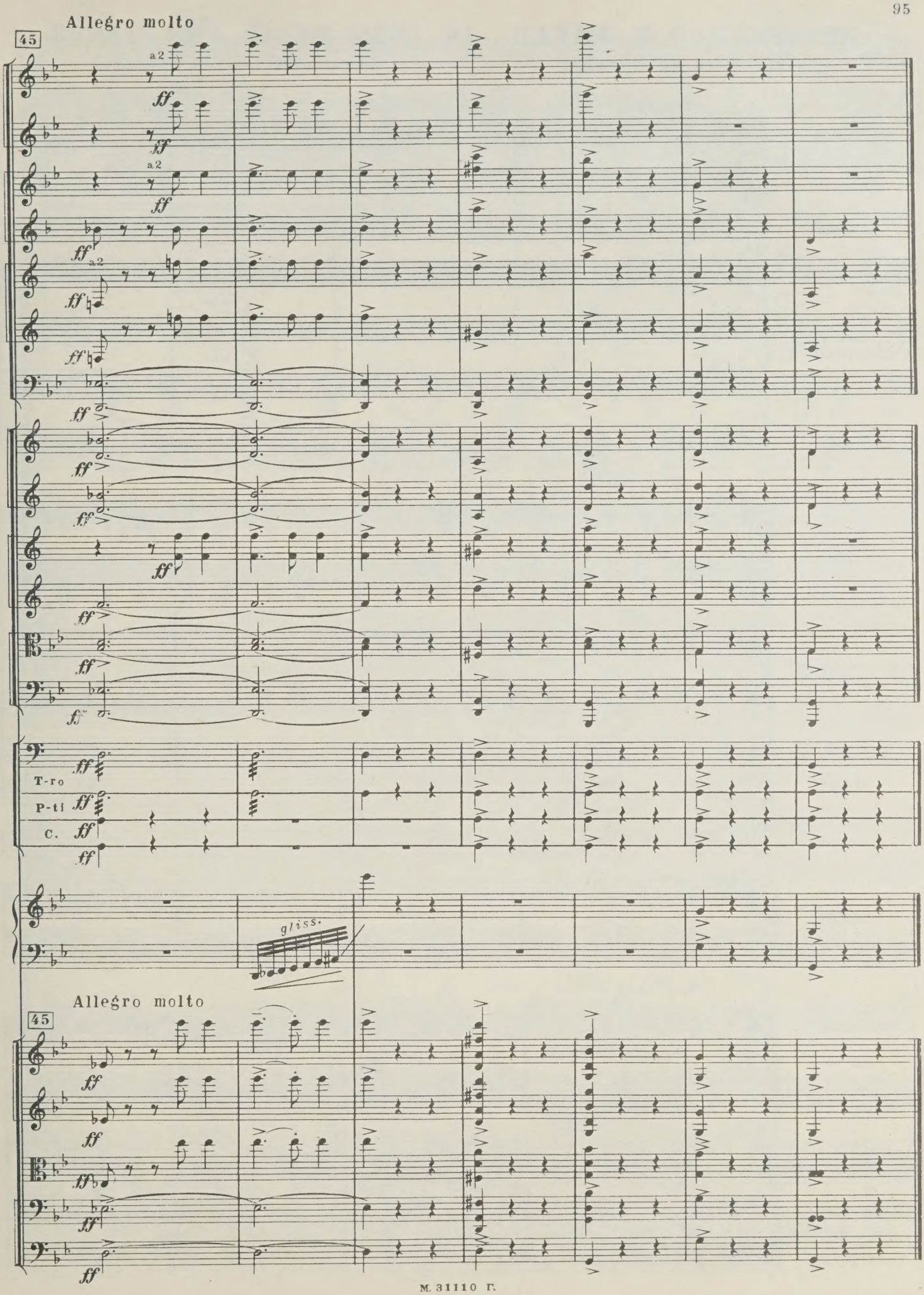
43 **Tempo I [Allegro agitato]**



43 **Tempo I [Allegro agitato]**

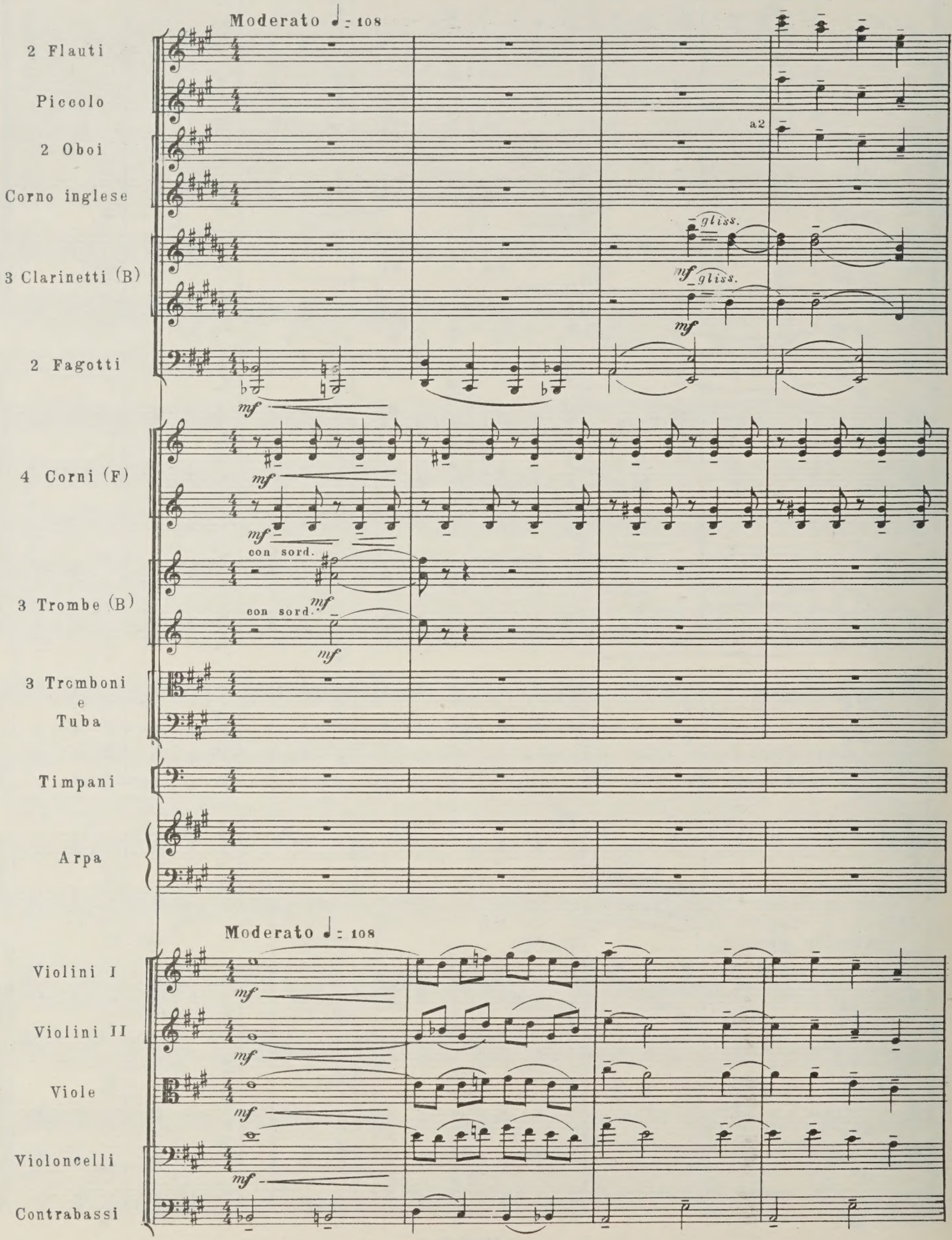


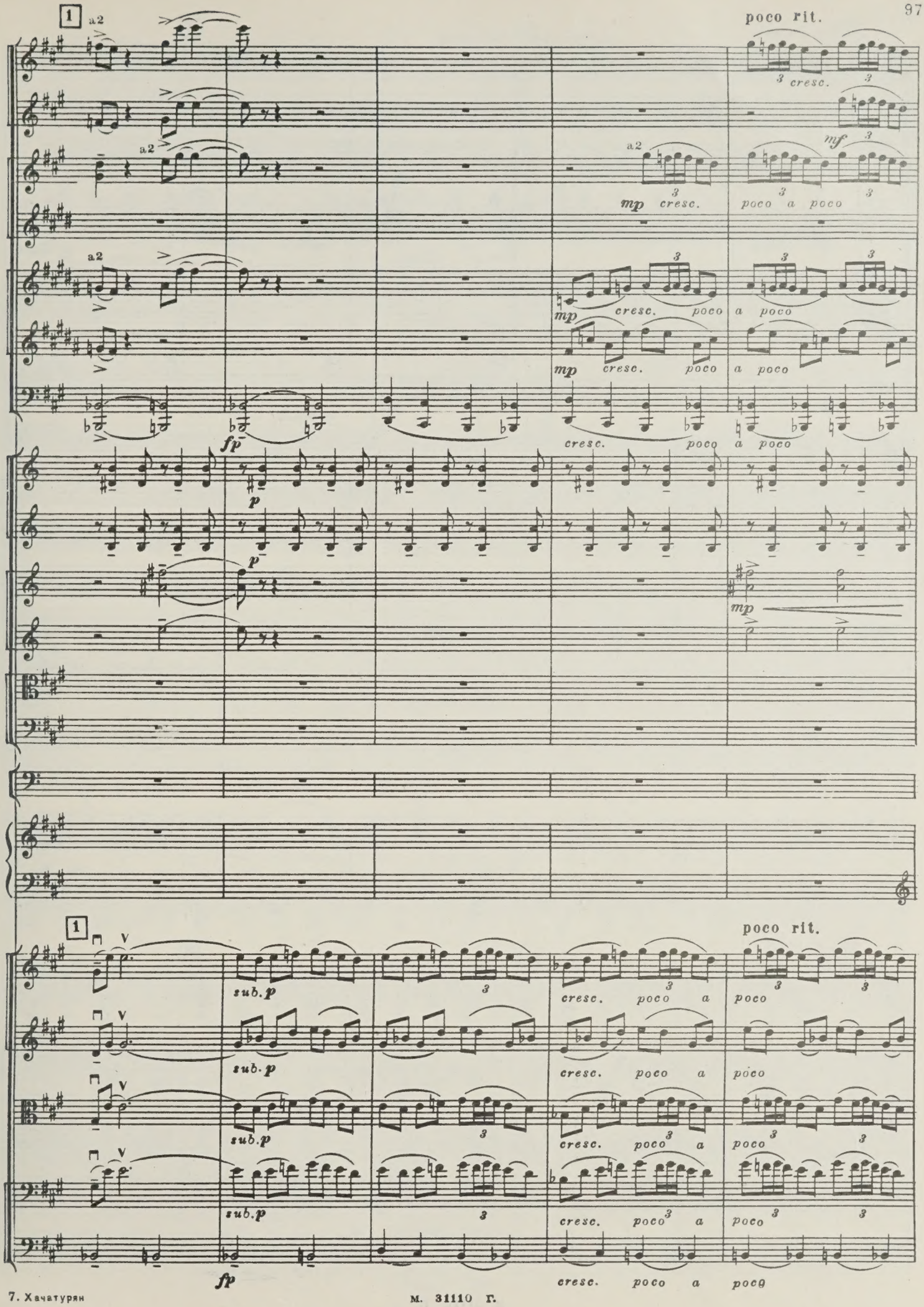

44
poco rit.
a2
44
poco rit.

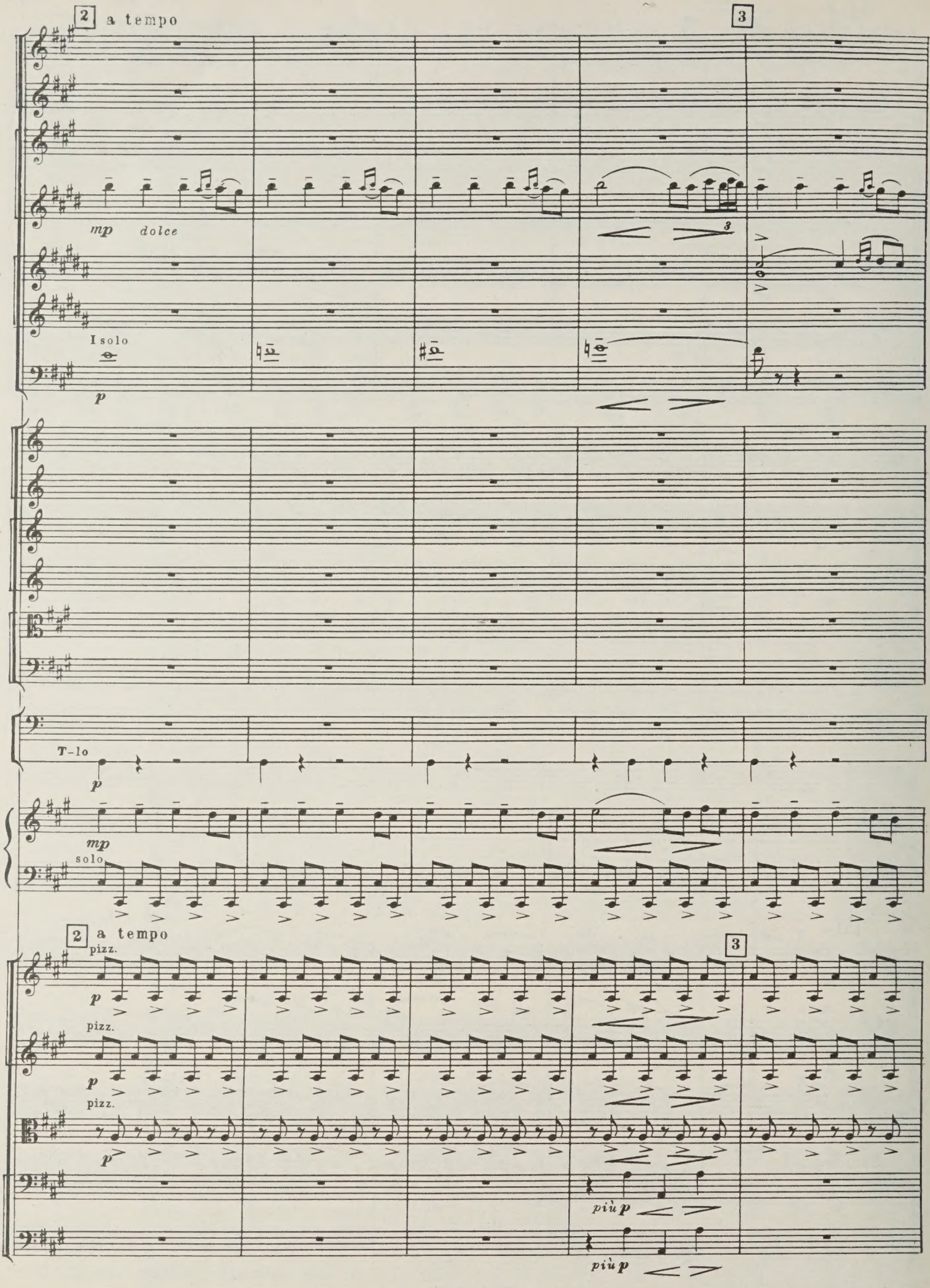

Allegro molto
45
a2
ff
T-ro
P-ti
C.
gliss.
Allegro molto
45

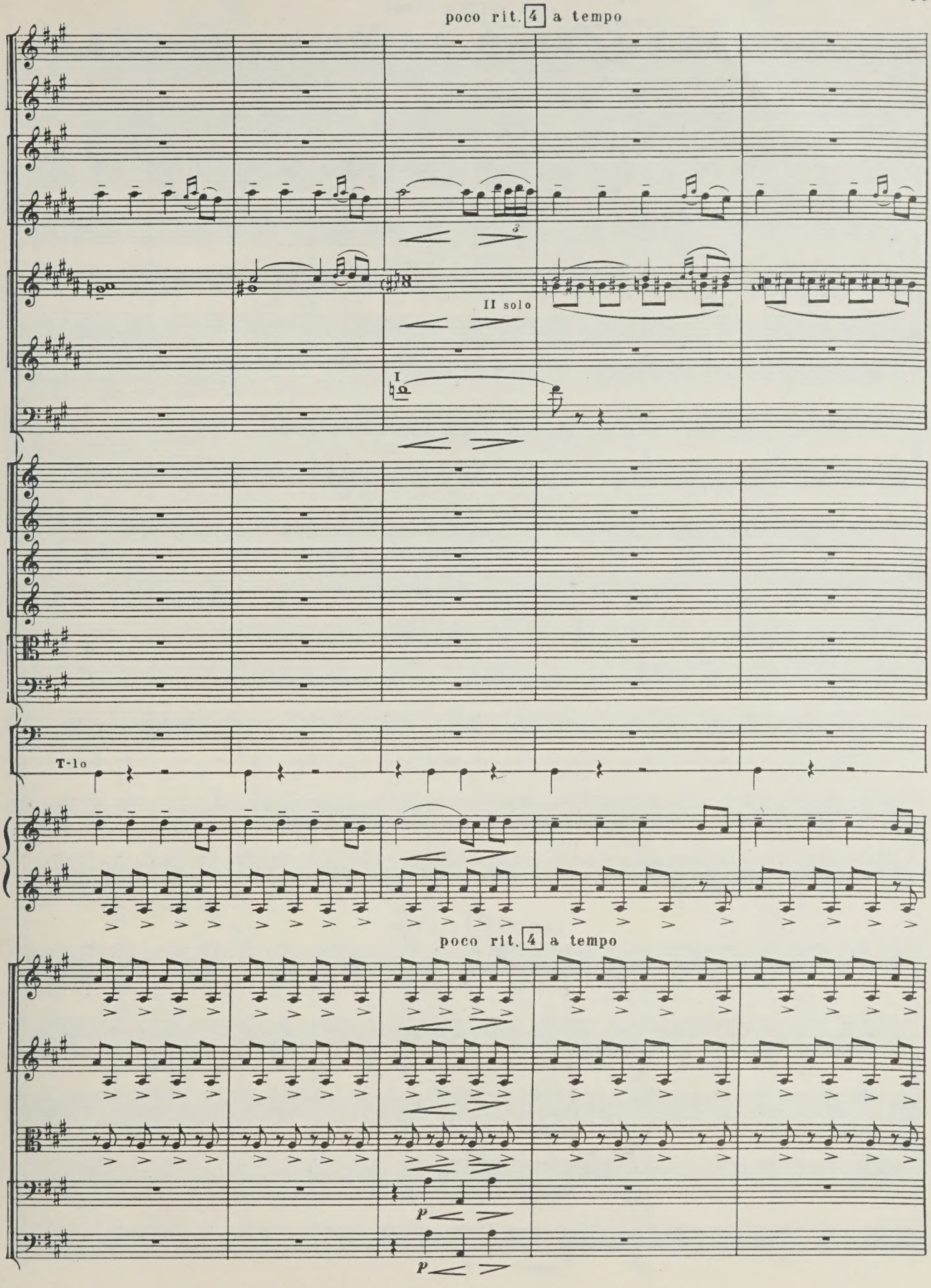
ИНТЕРМЕЦЦО И ФИНАЛ IV INTERMEZZO AND FINALE

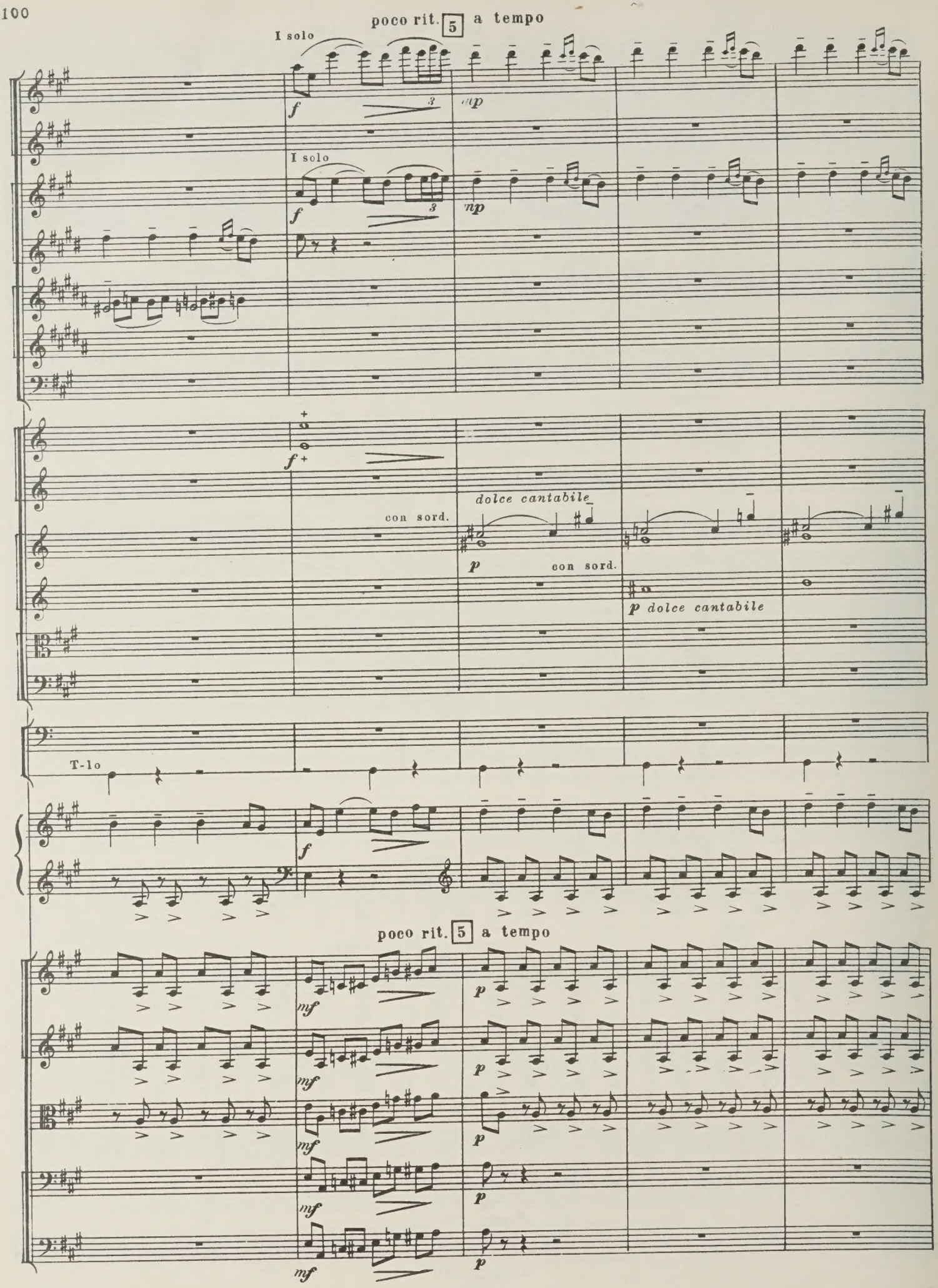
Лермонтов на Кавказе Lermontov at the Caucasus

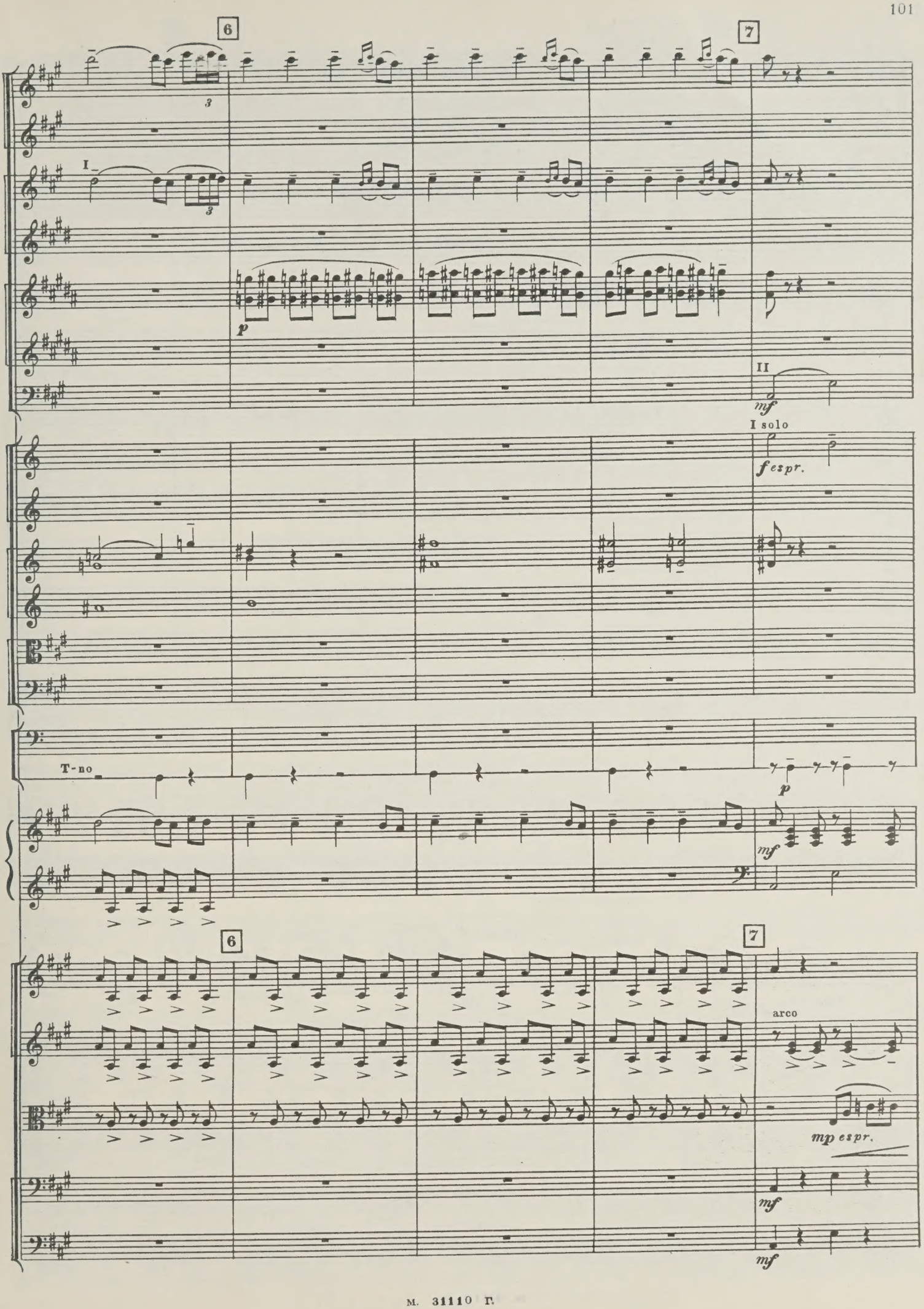


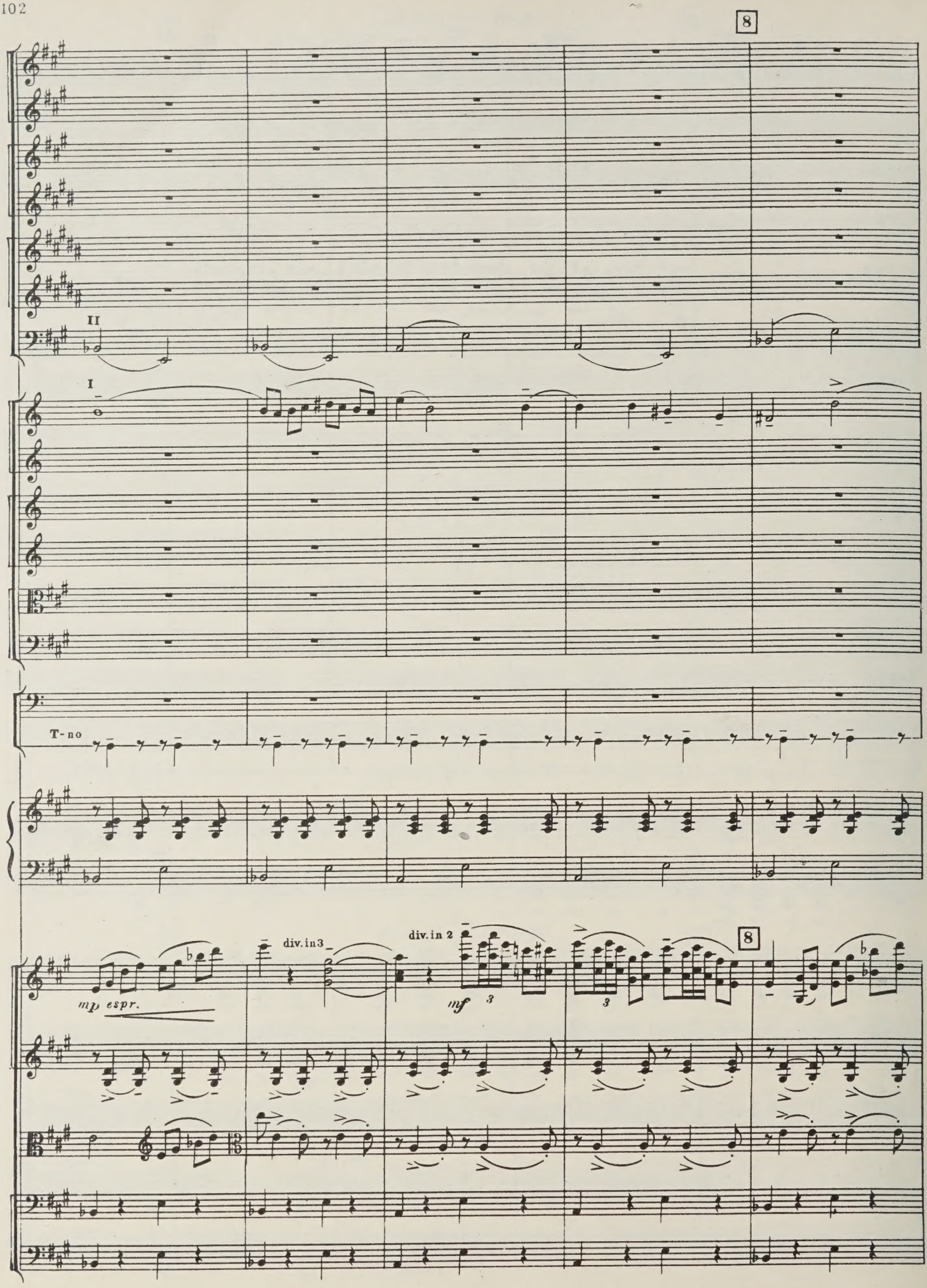

1
a2
poco rit.
cresc.
mf
mp cresc.
poco a poco
fp
p
mp
sub. p
cresc. poco a poco

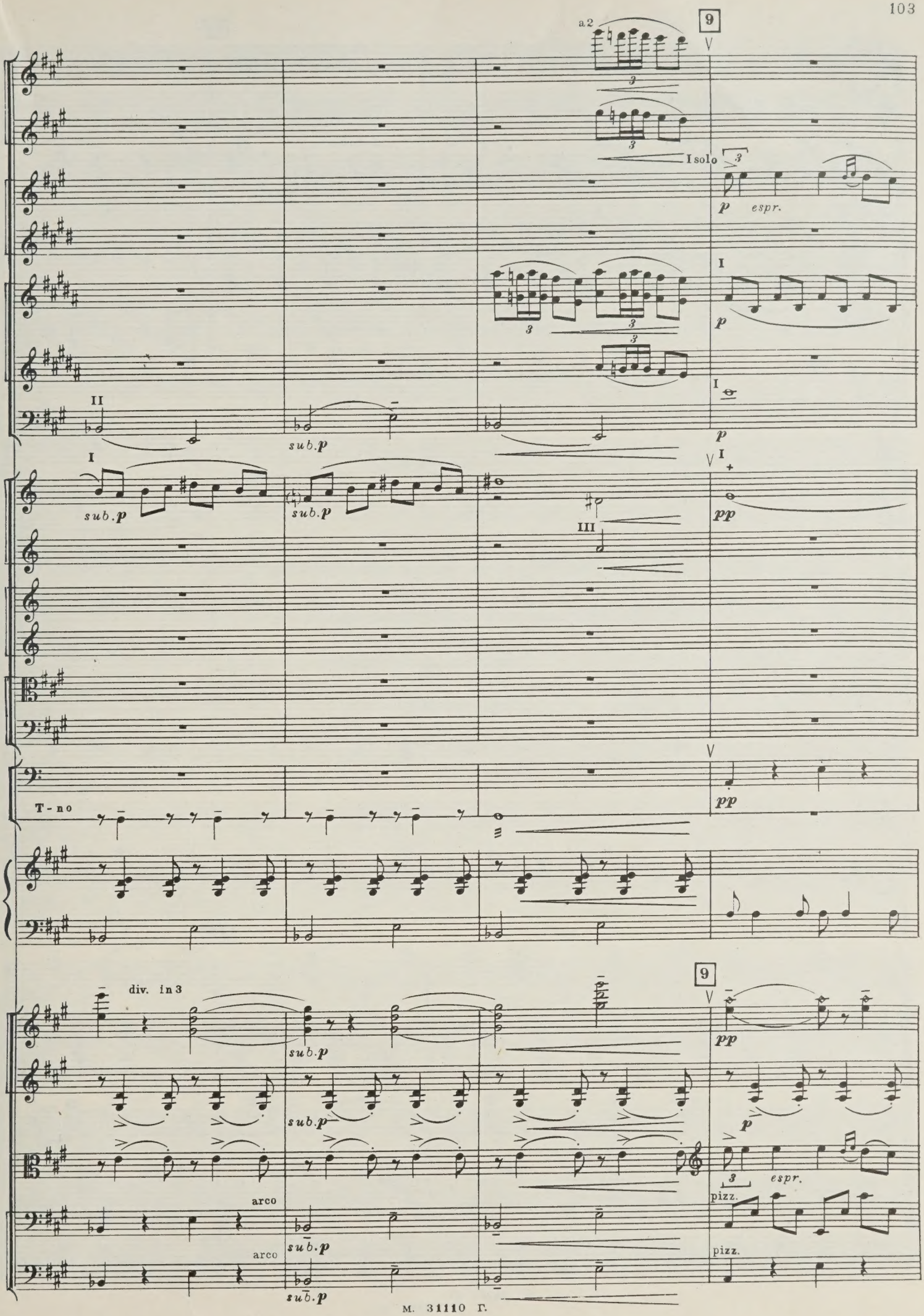

2 a tempo
3
mp dolce
I solo
p
T-lo
p
mp
solo
2 a tempo
pizz.
p
pizz.
p
pizz.
p
più p
più p

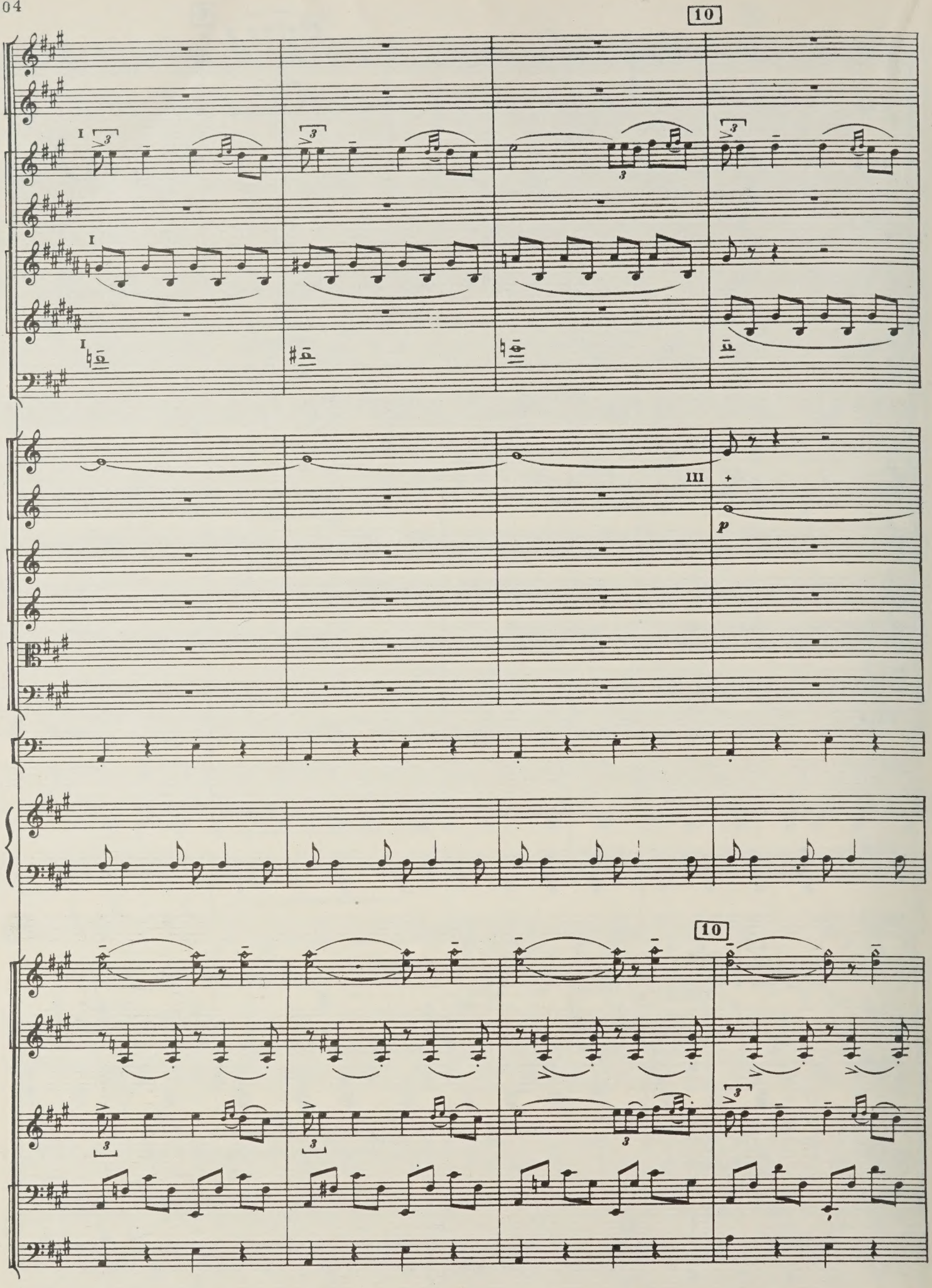

poco rit. 4 a tempo
II solo
I
T-lo
poco rit. 4 a tempo
p
p

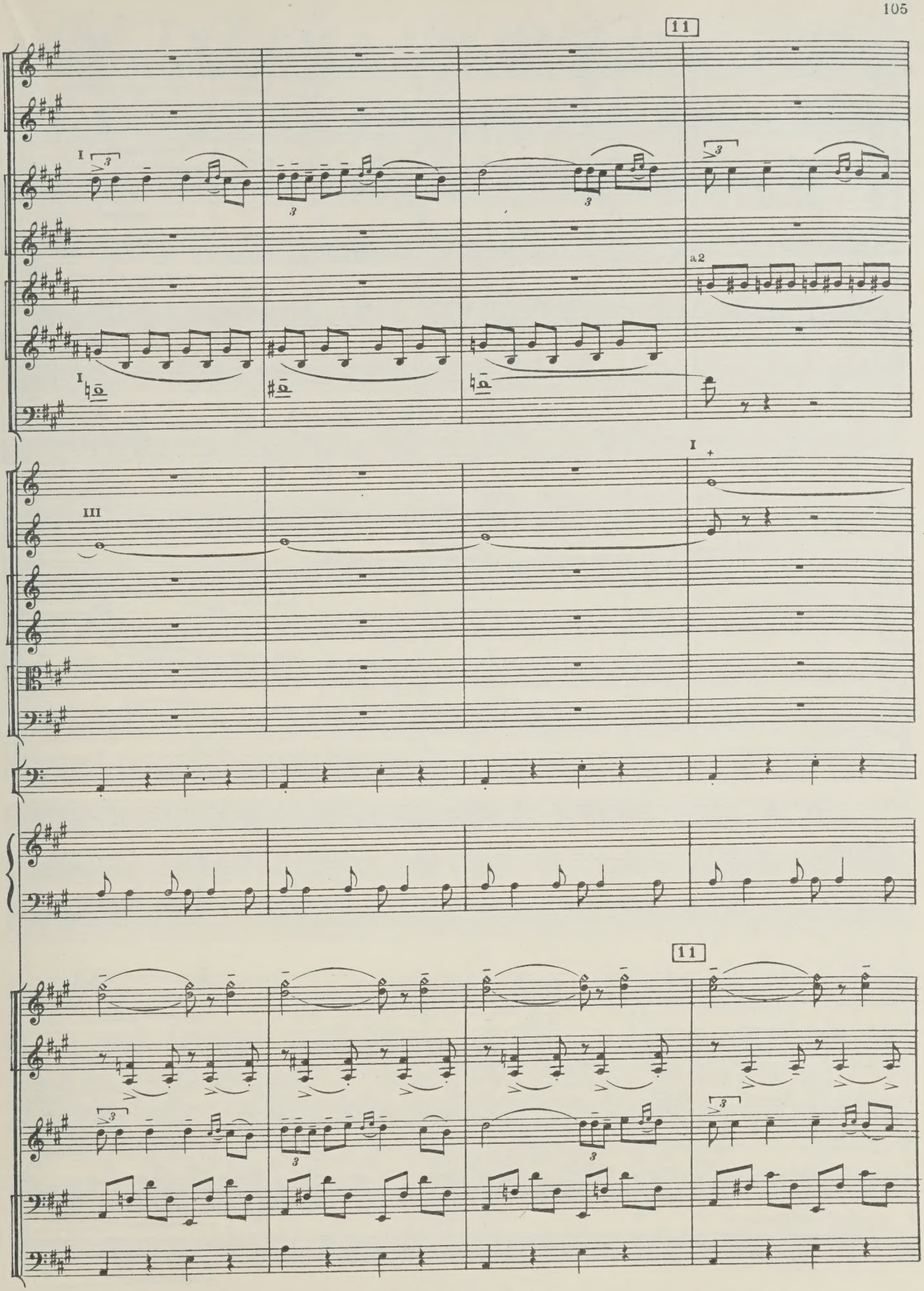

poco rit. 5 a tempo
I solo
I solo
dolce cantabile
con sord.
con sord.
p dolce cantabile
T-lo
poco rit. 5 a tempo

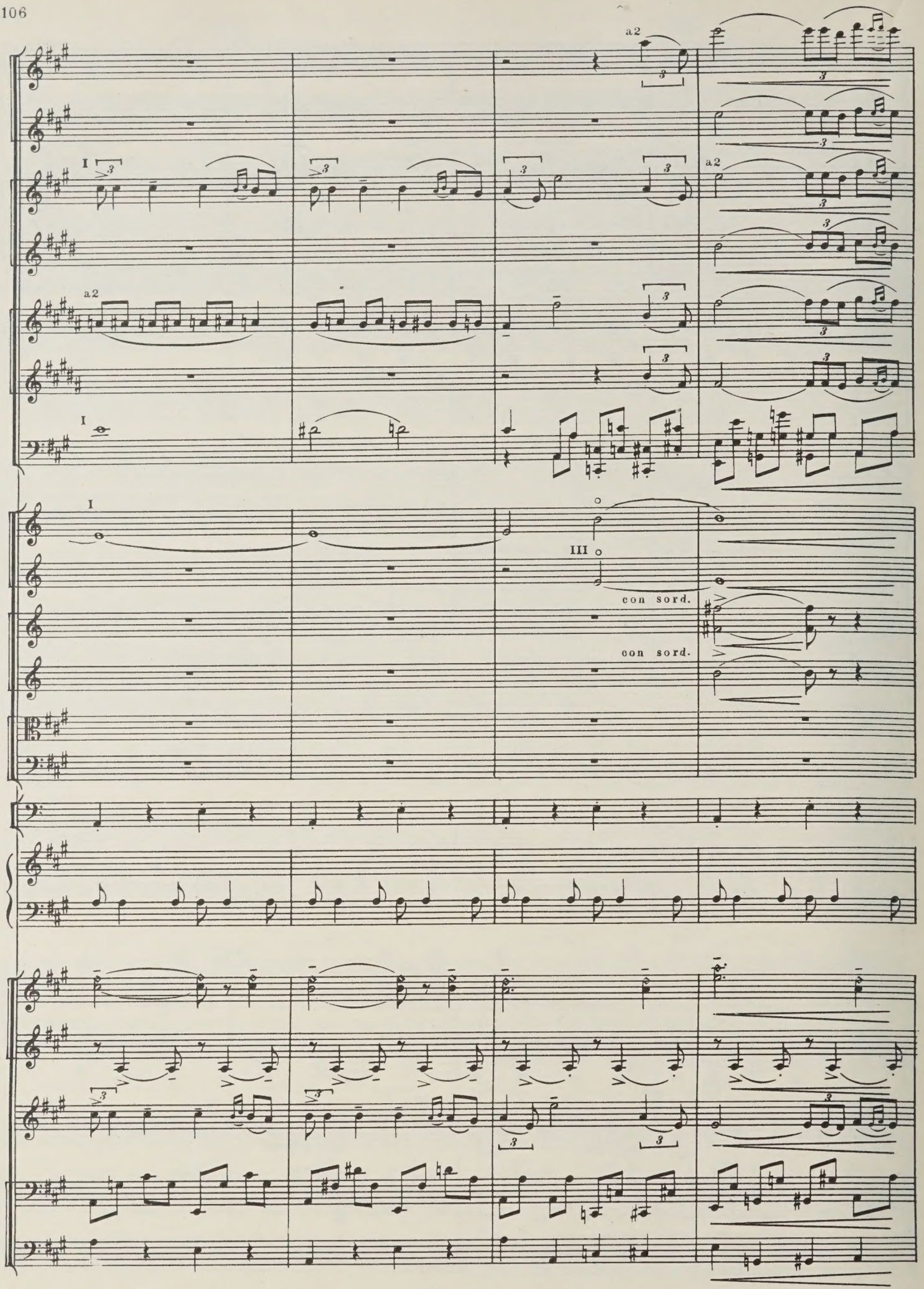

6
7
I
II
p
mf
I solo
f espr.
T-no
p
mf
6
7
arco
mp espr.
mf
mf

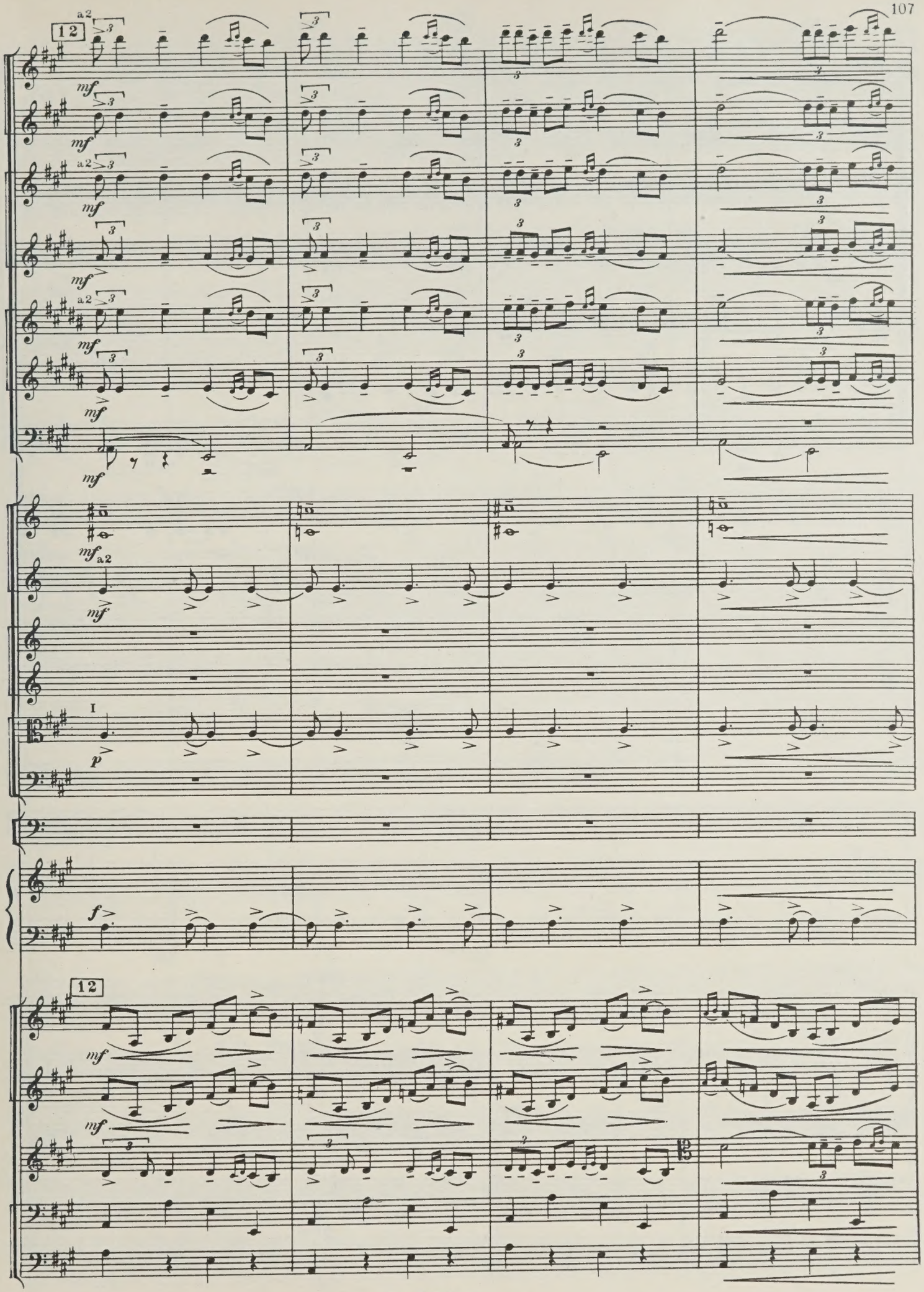

8
II
I
T-no
div.in3
div.in 2
mp espr.
mf
3
8

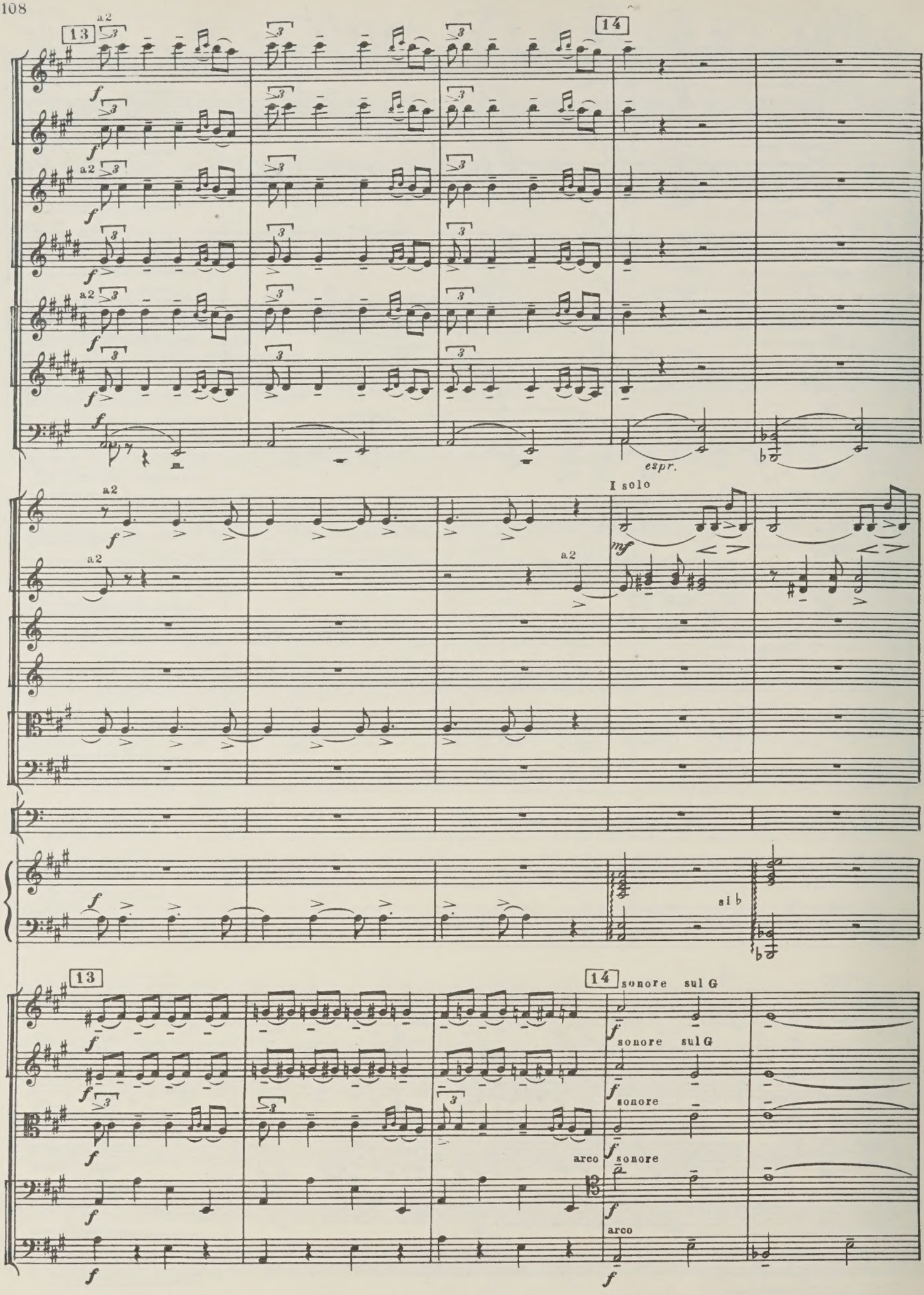

a2
9
I solo
p espr.
I
p
II
sub.p
I
sub.p
sub.p
III
I
pp
T-no
pp
div. in 3
sub.p
sub.p
9
pp
p
espr.
arco
sub.p
pizz.
arco
sub.p
pizz.

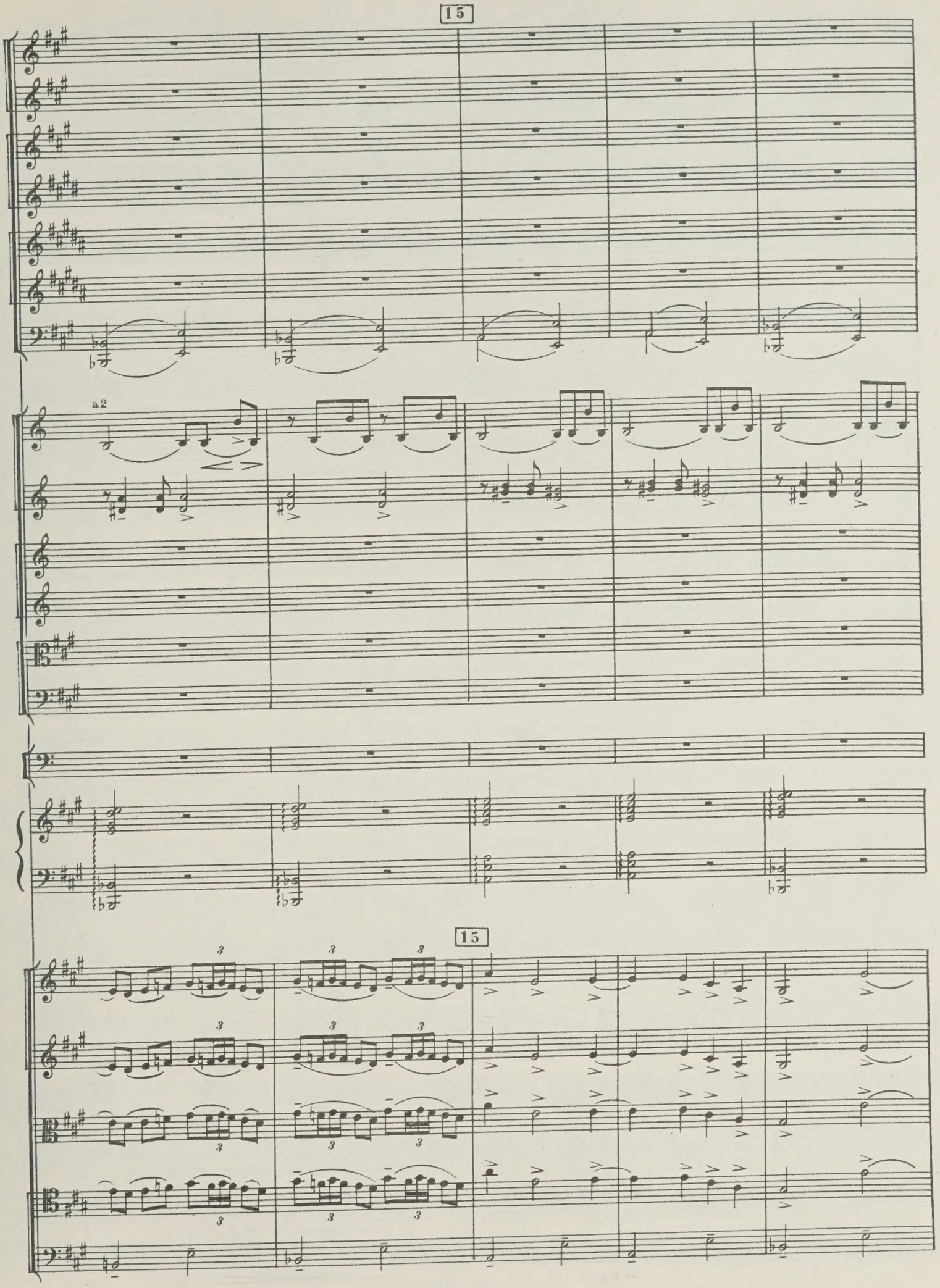

10
I
III
p
10

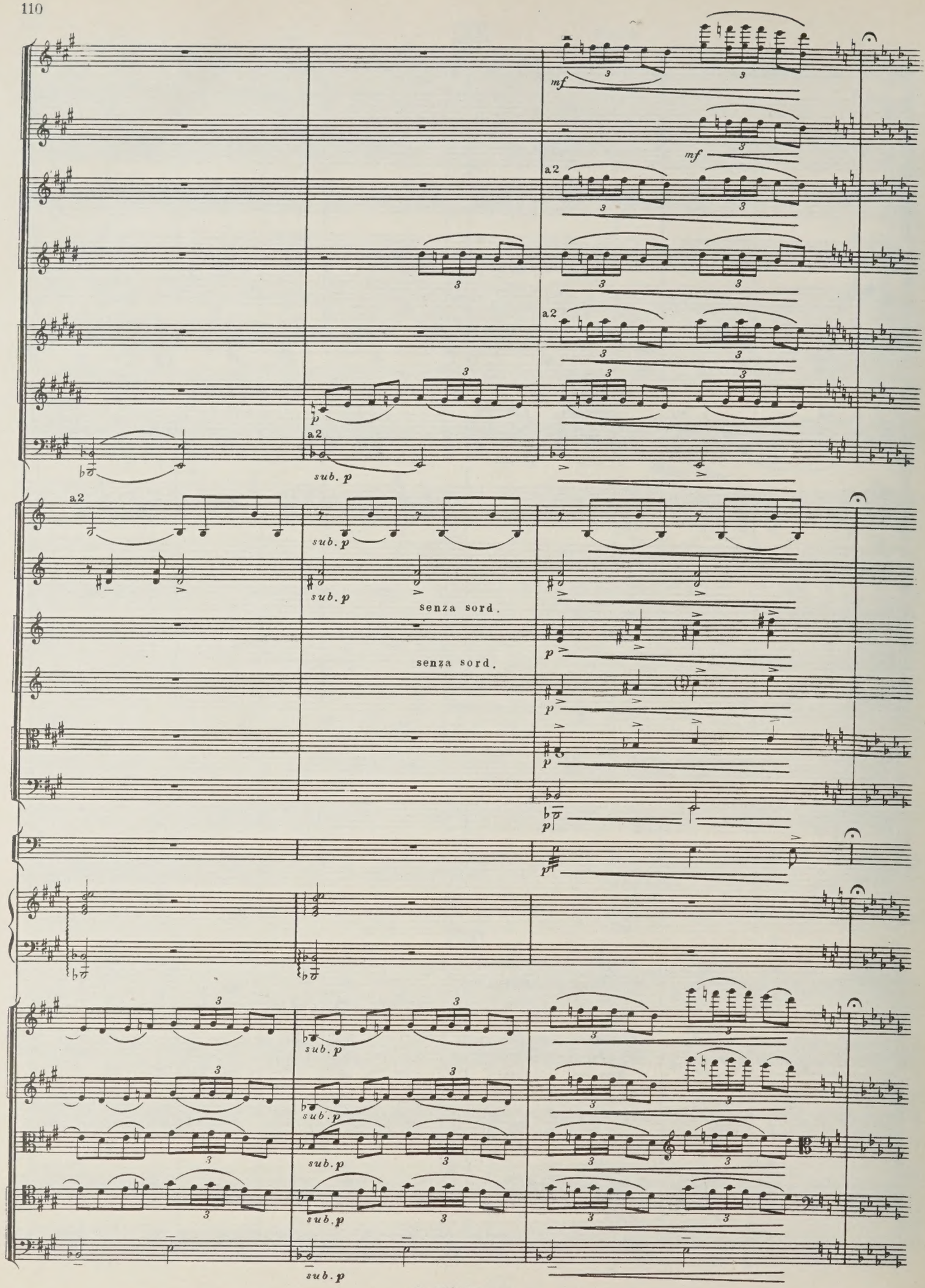

11
I
a2
III
11

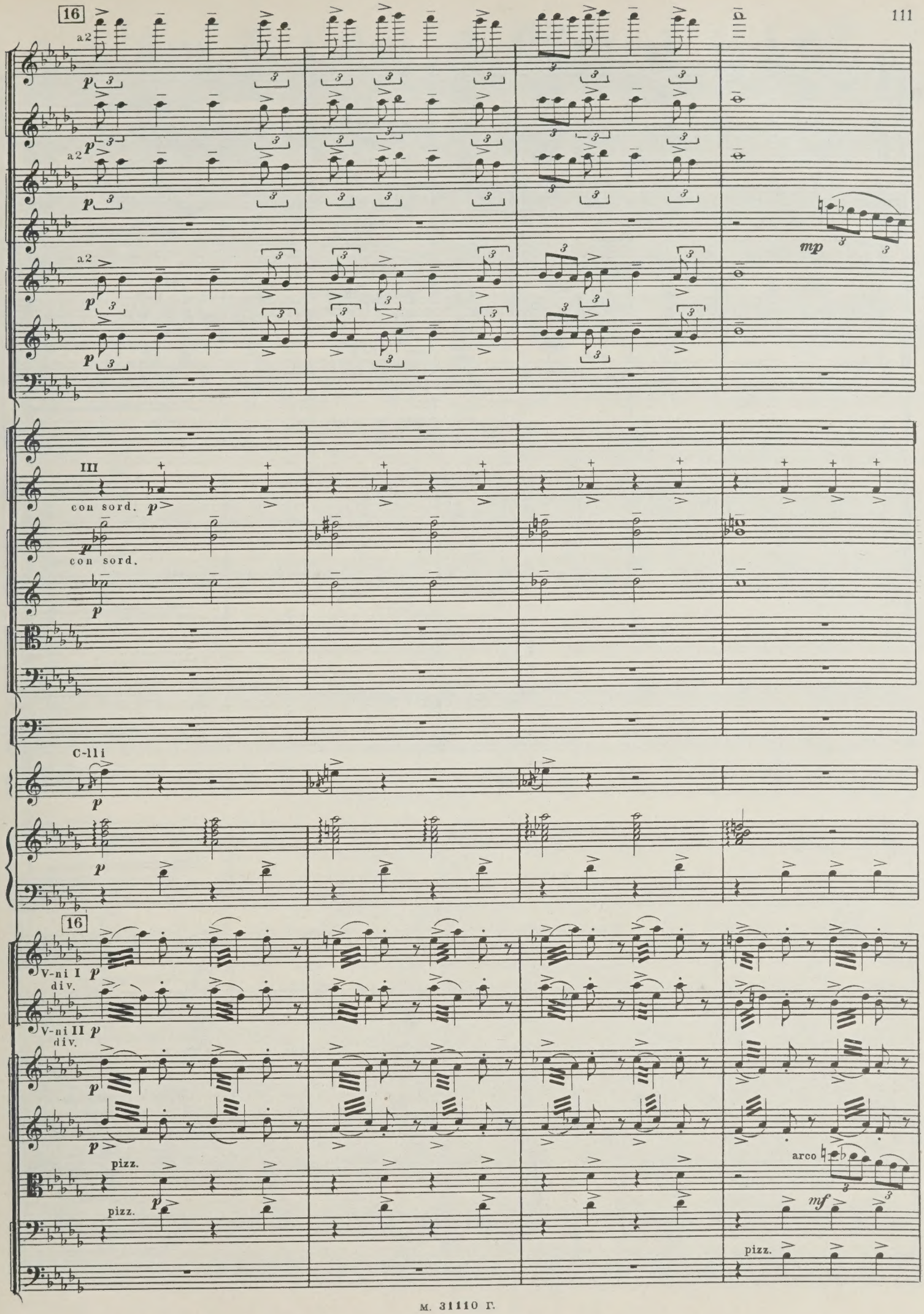

a2
I
a2
I
I
III
con sord.
con sord.

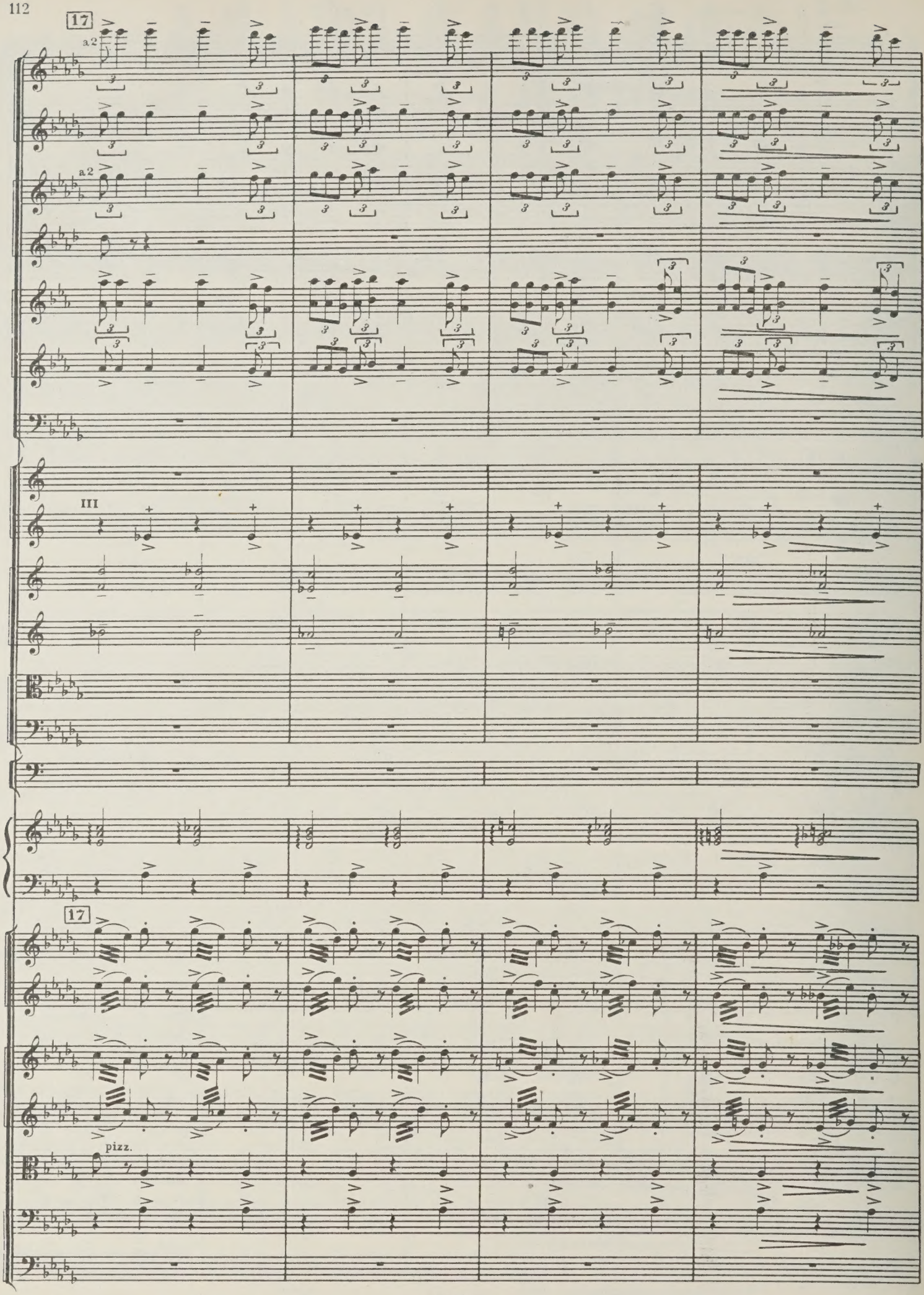

12
a2
mf
I
p
f
12
mf

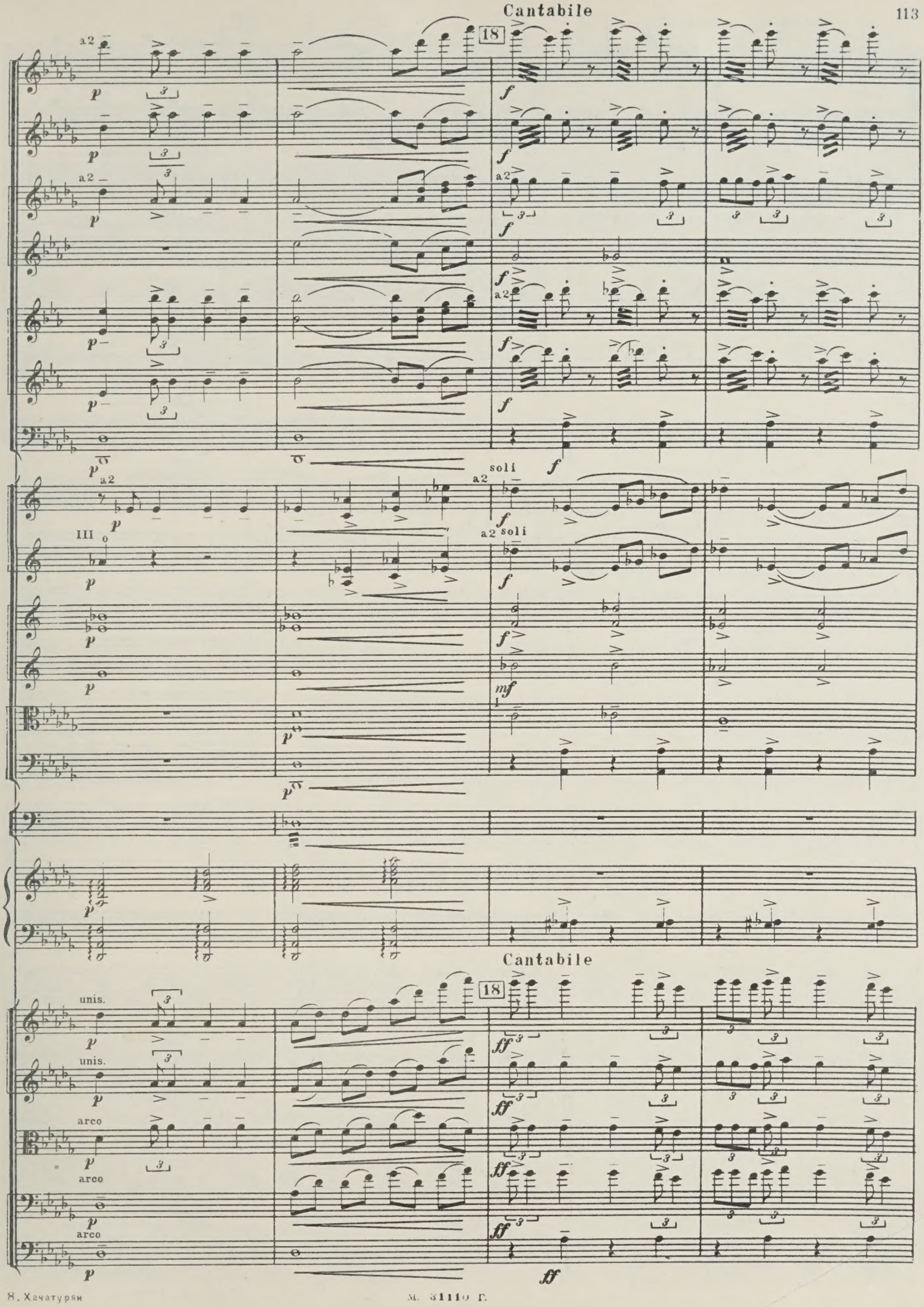

13
14
a2
f
espr.
I solo
mf
si b
sonore sul G
arco

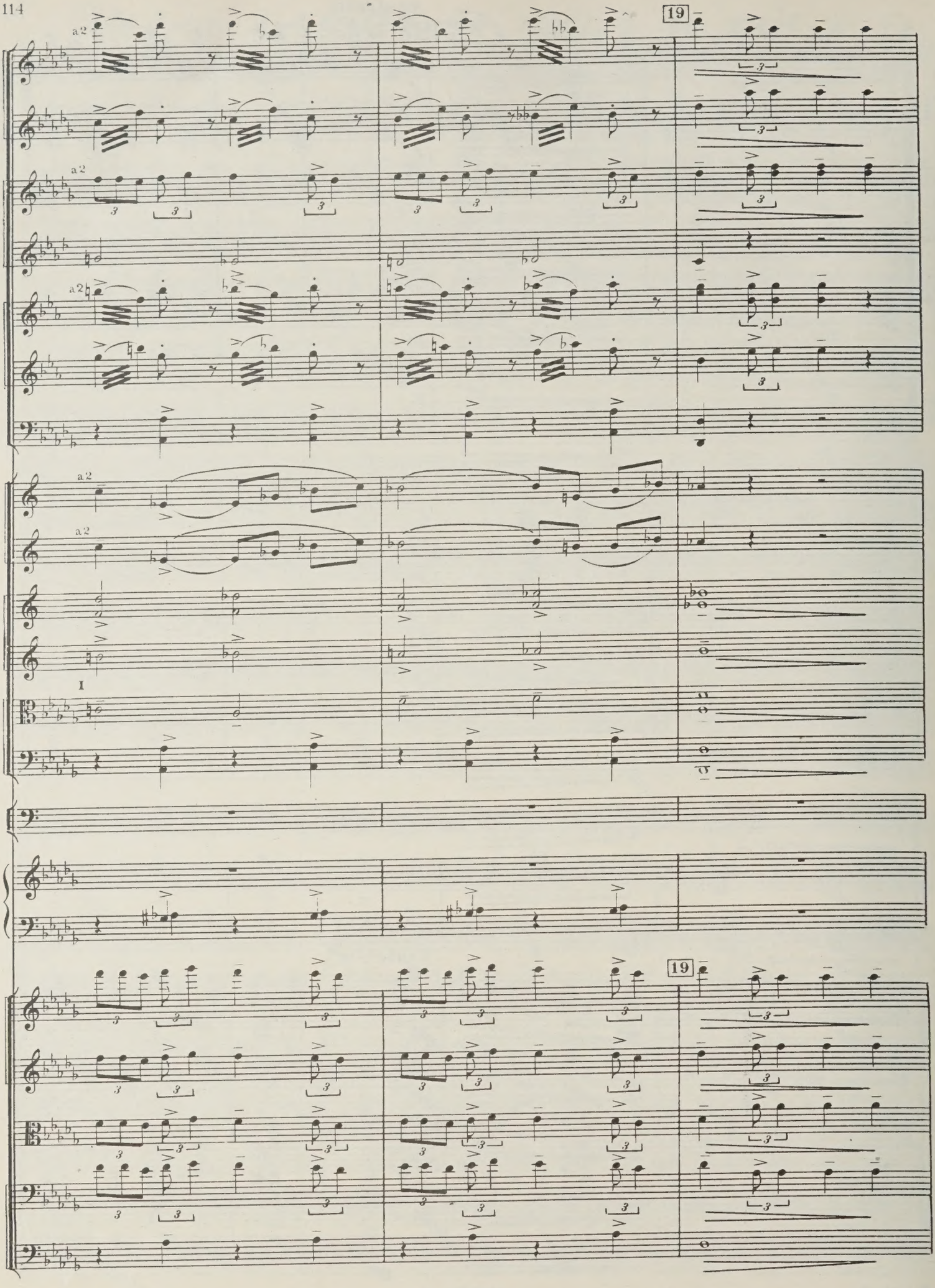

15
a2
15

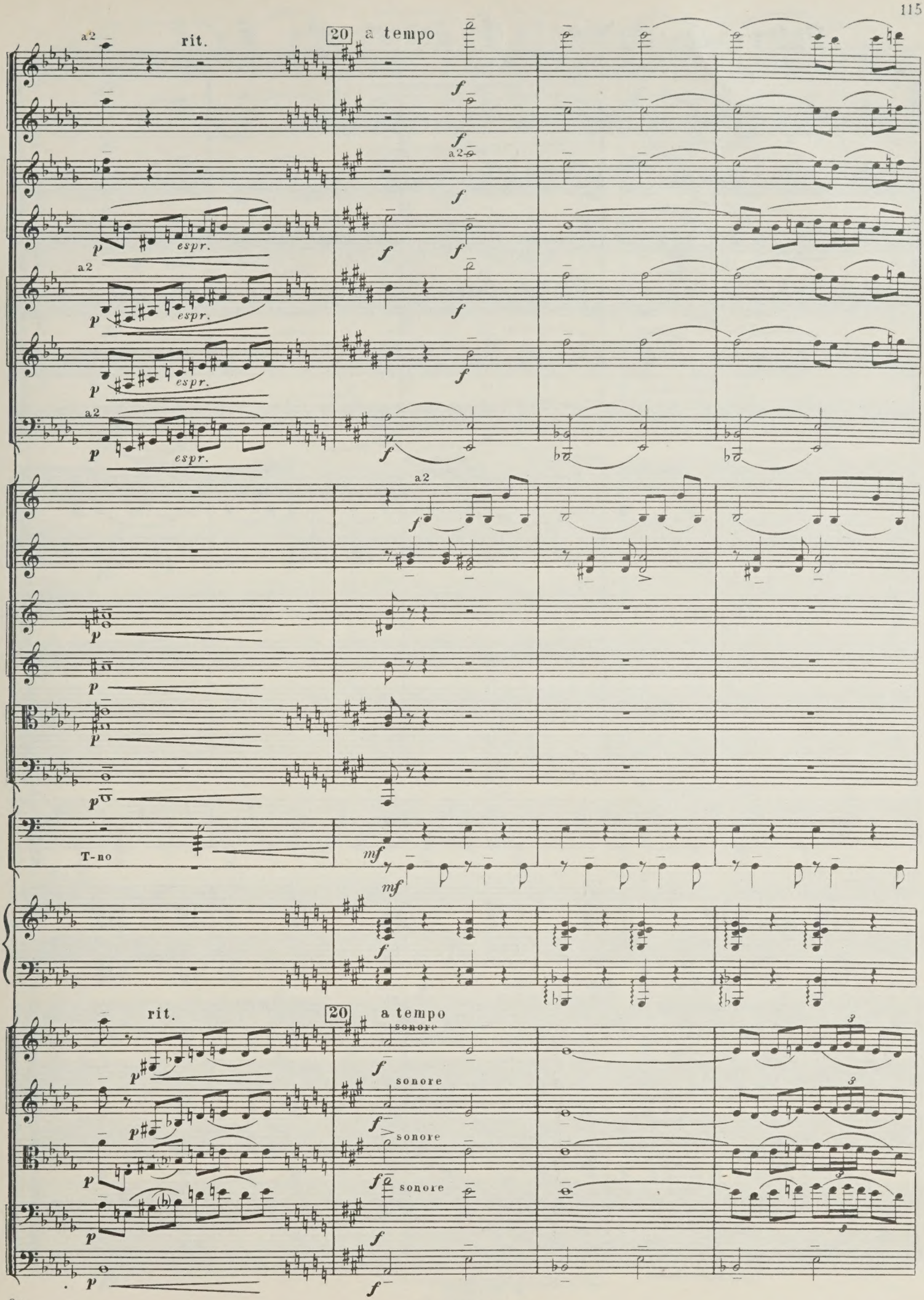

mf
a2
sub. p
senza sord.
senza sord.


16
a2
p
mp
III
con sord.
C-lli
V-ni I
div.
V-ni II
pizz.
arco
mf


17
a2
a2
III
17
pizz.


Cantabile
18
a2
soli
III
unis.
arco
Cantabile
18


19
a2
a2
a2
a2
I
19



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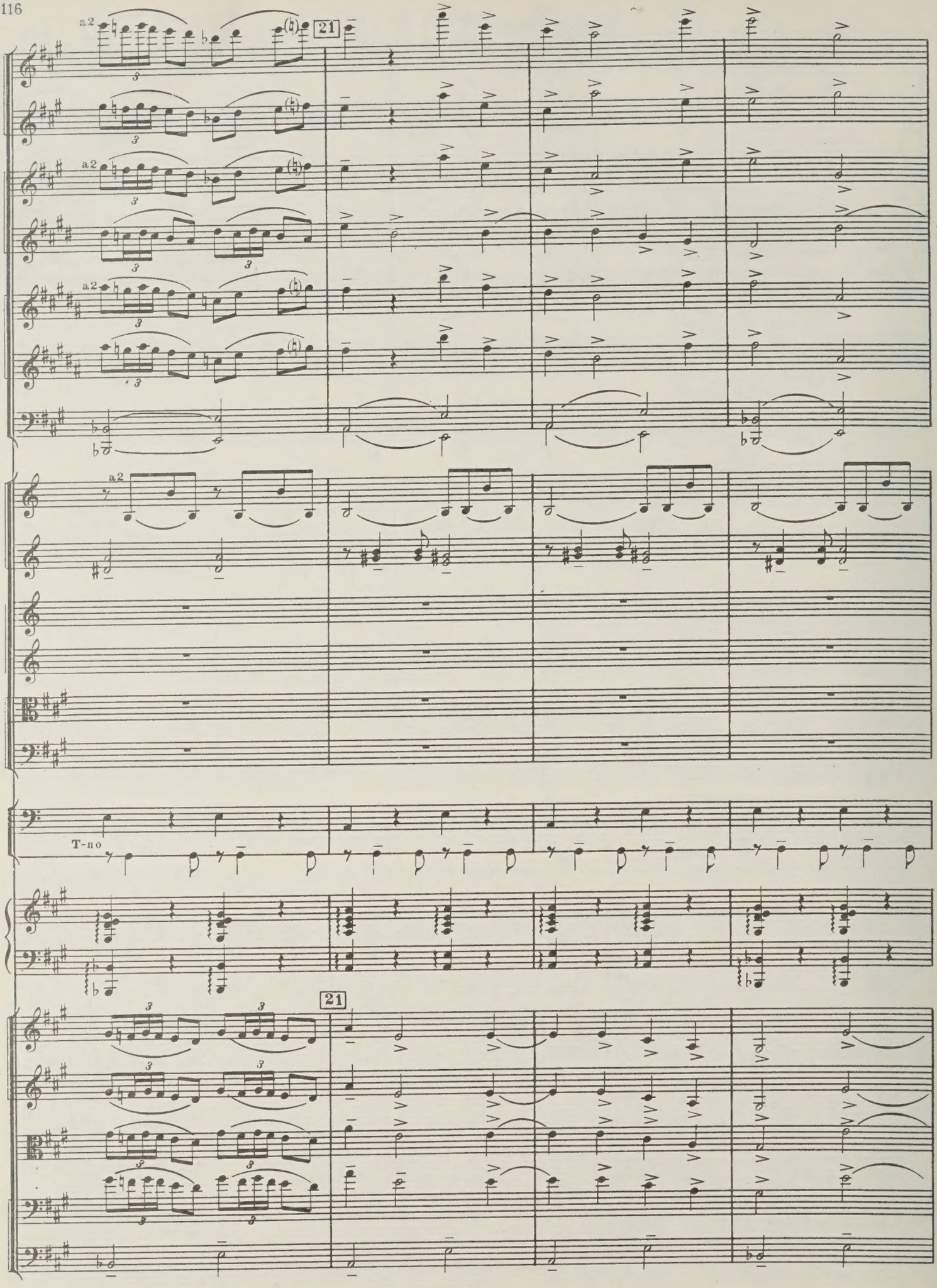
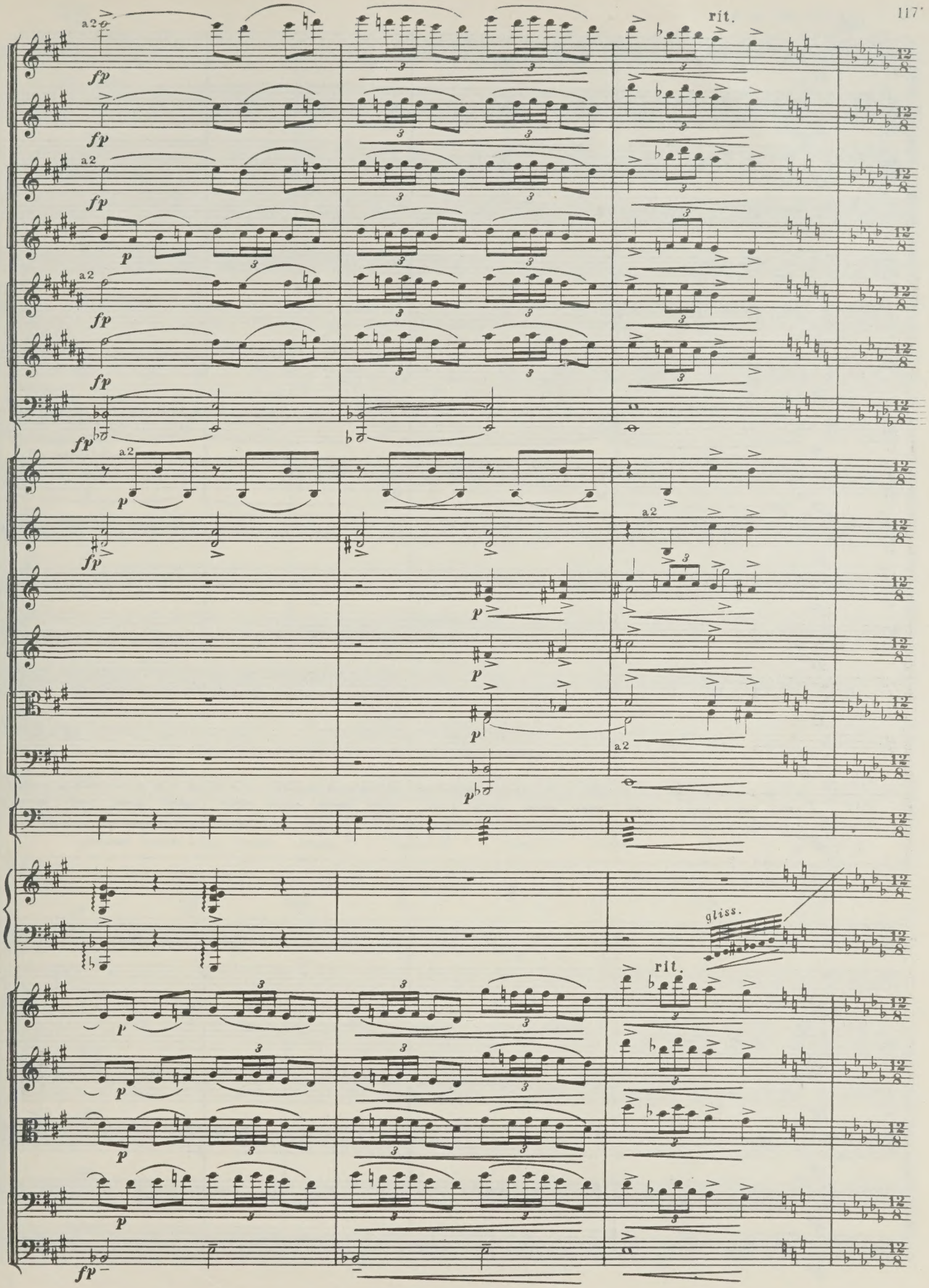
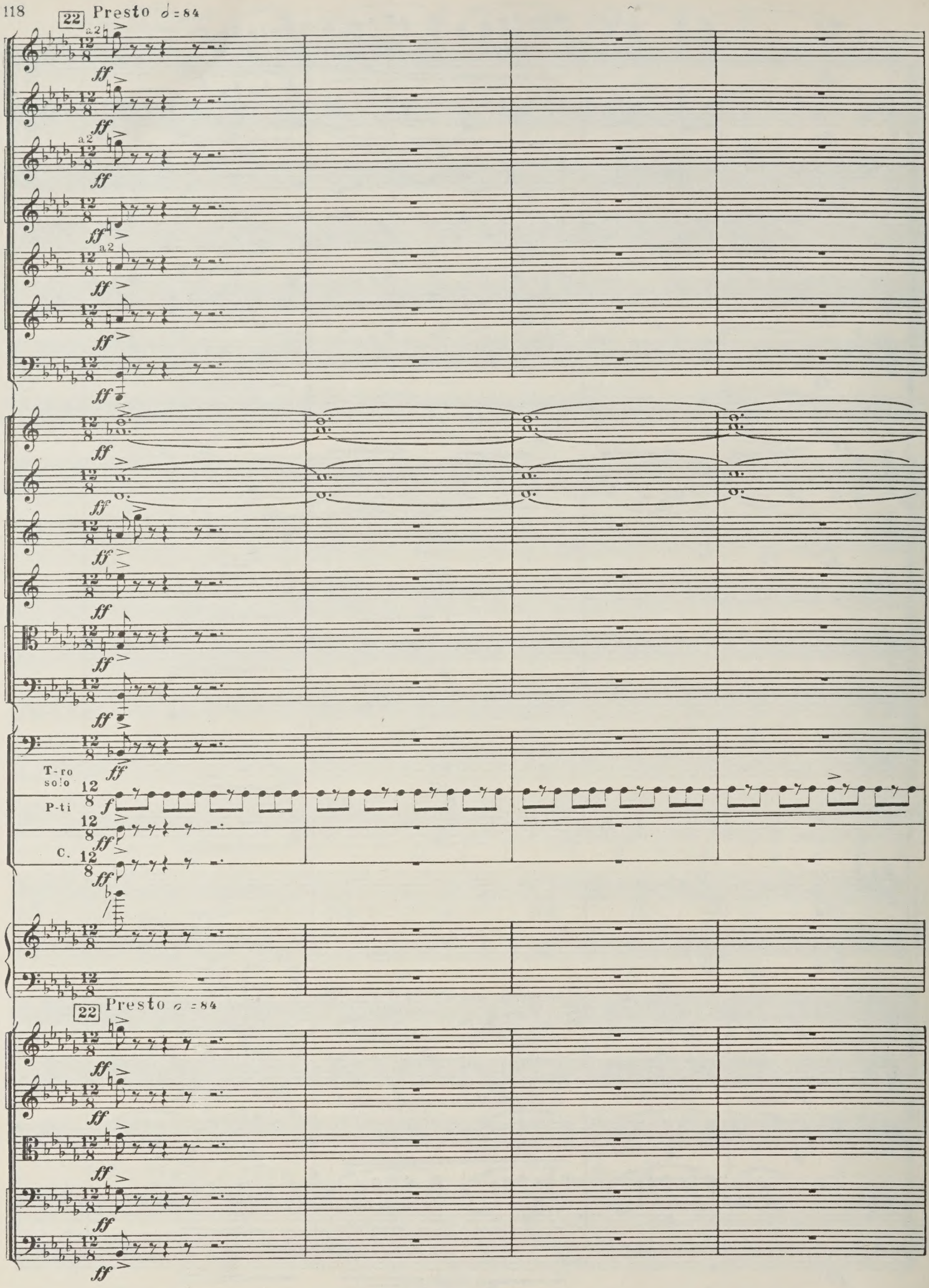
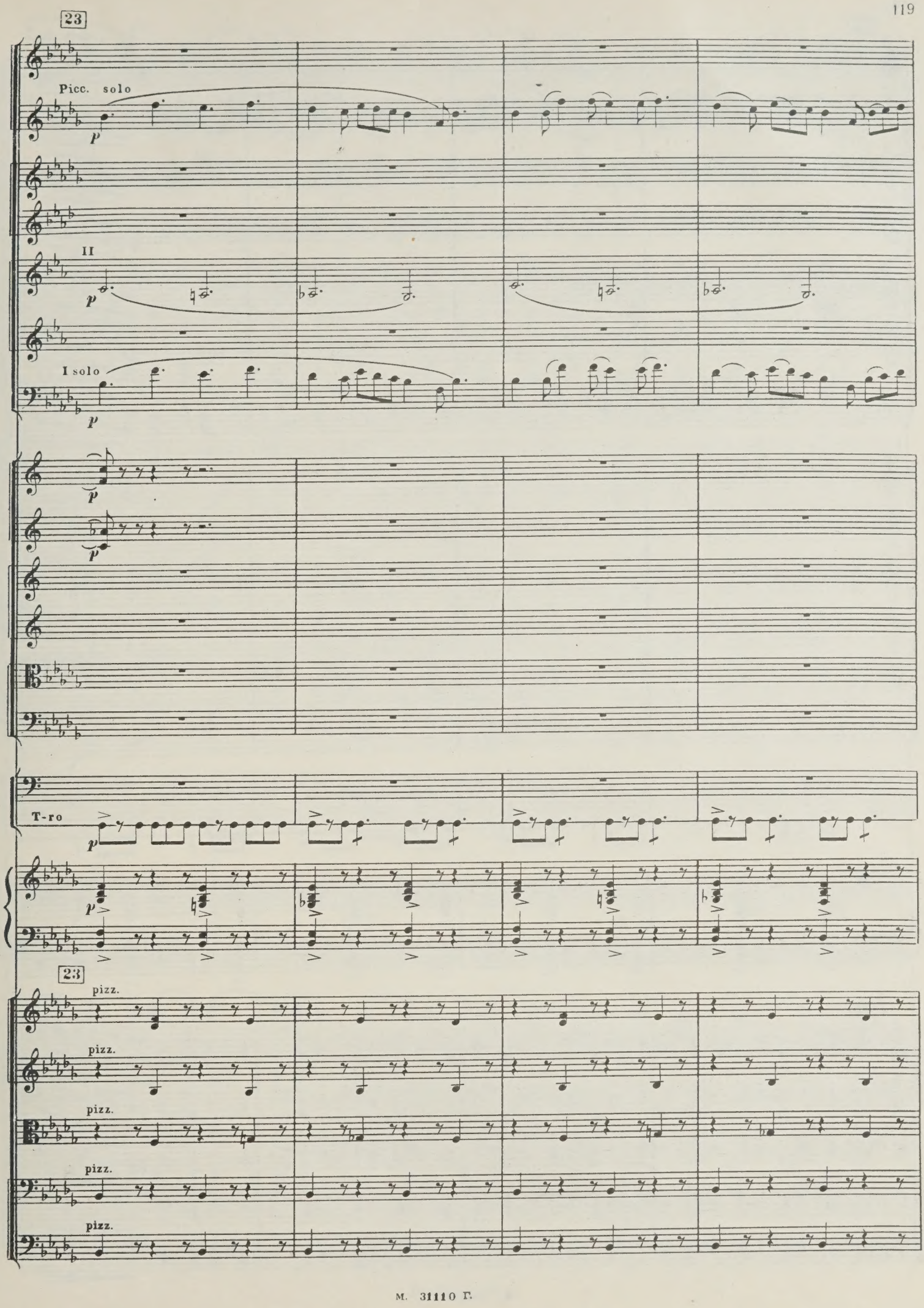
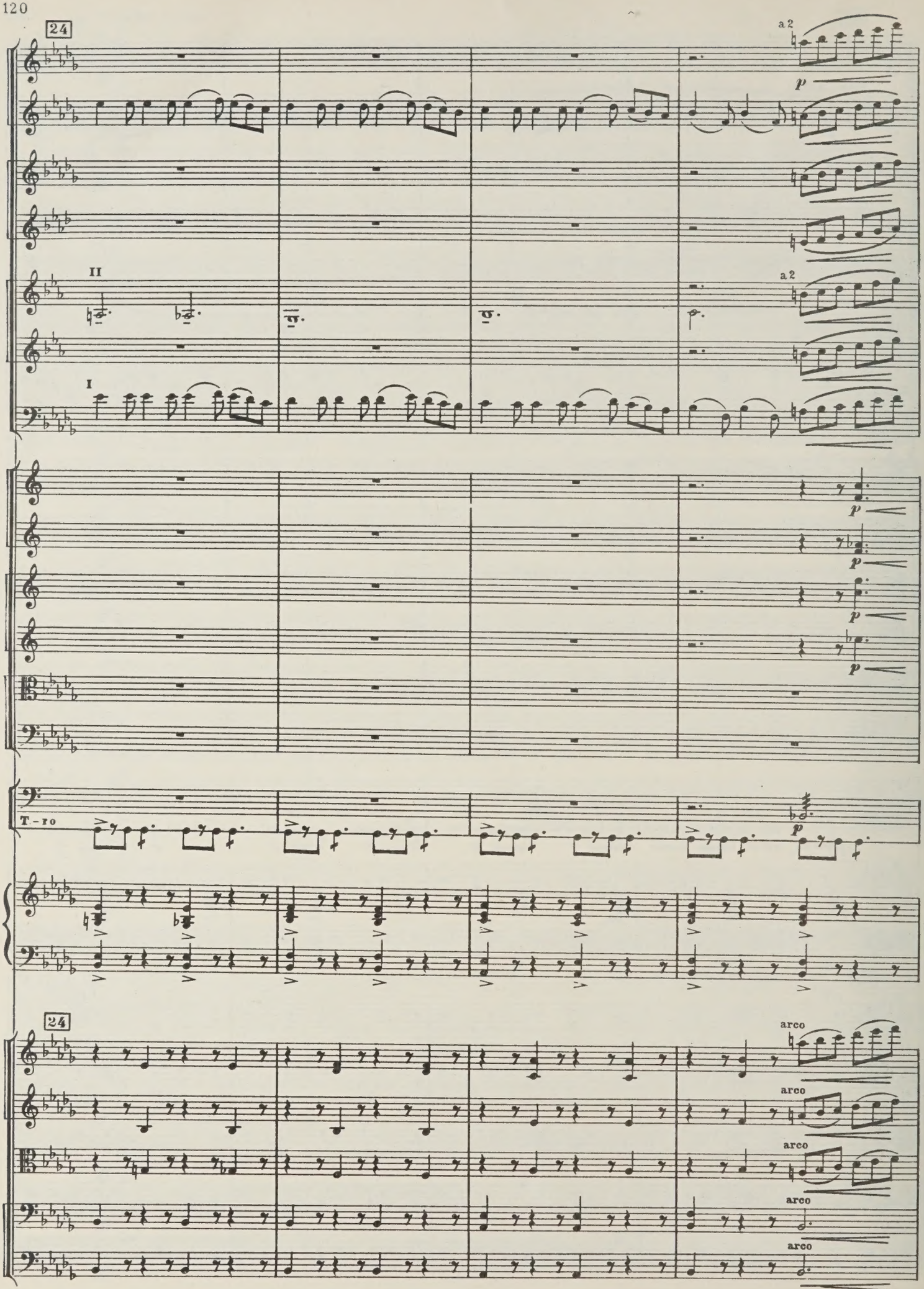
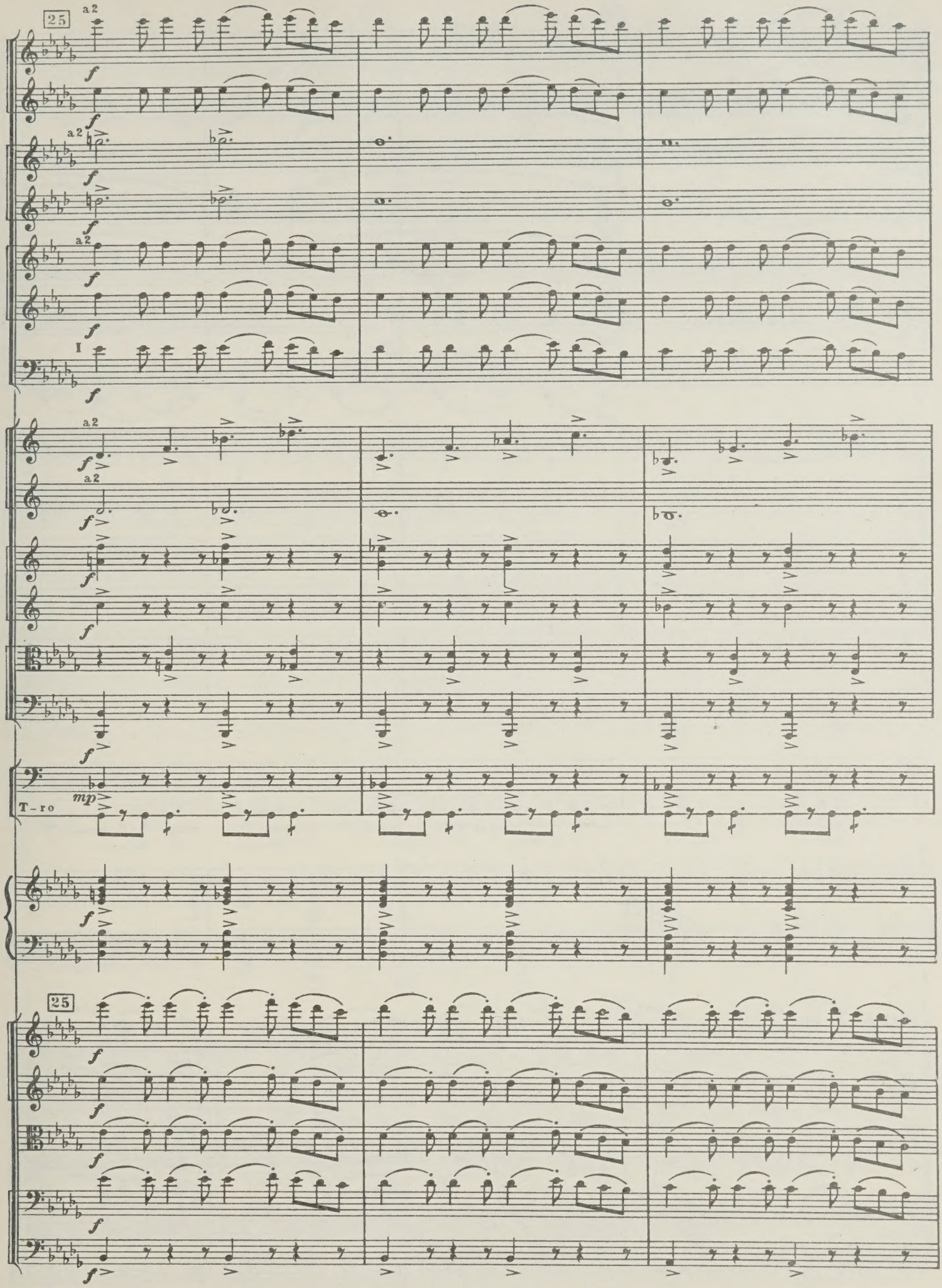

a2
21
a2
a2
T-no
21

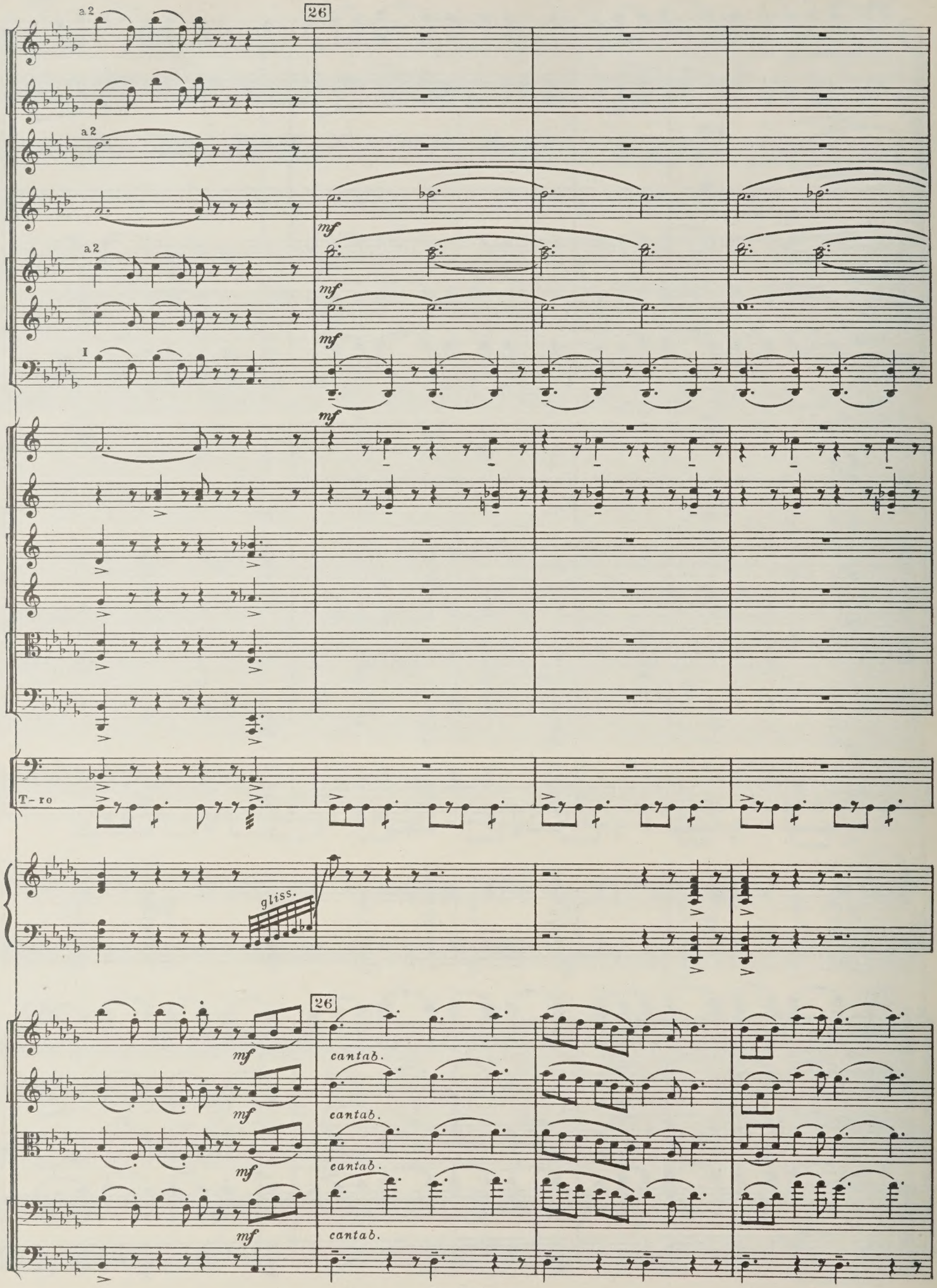

rit.
a2
fp
p
gliss.
rit.

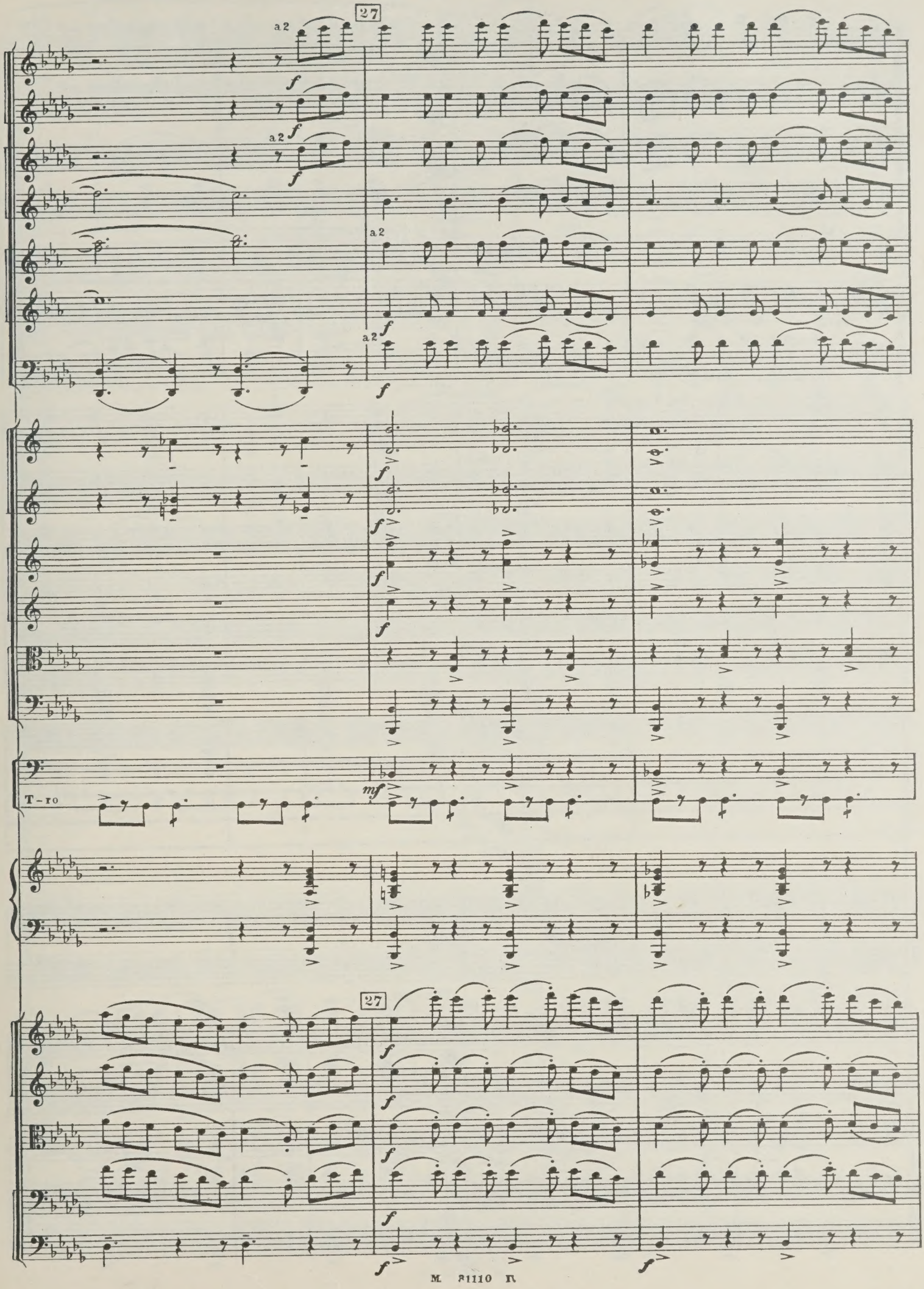

22 Presto ♩=84
a2
ff
T-ro solo
P-ti
C.
f
22 Presto ♩=84

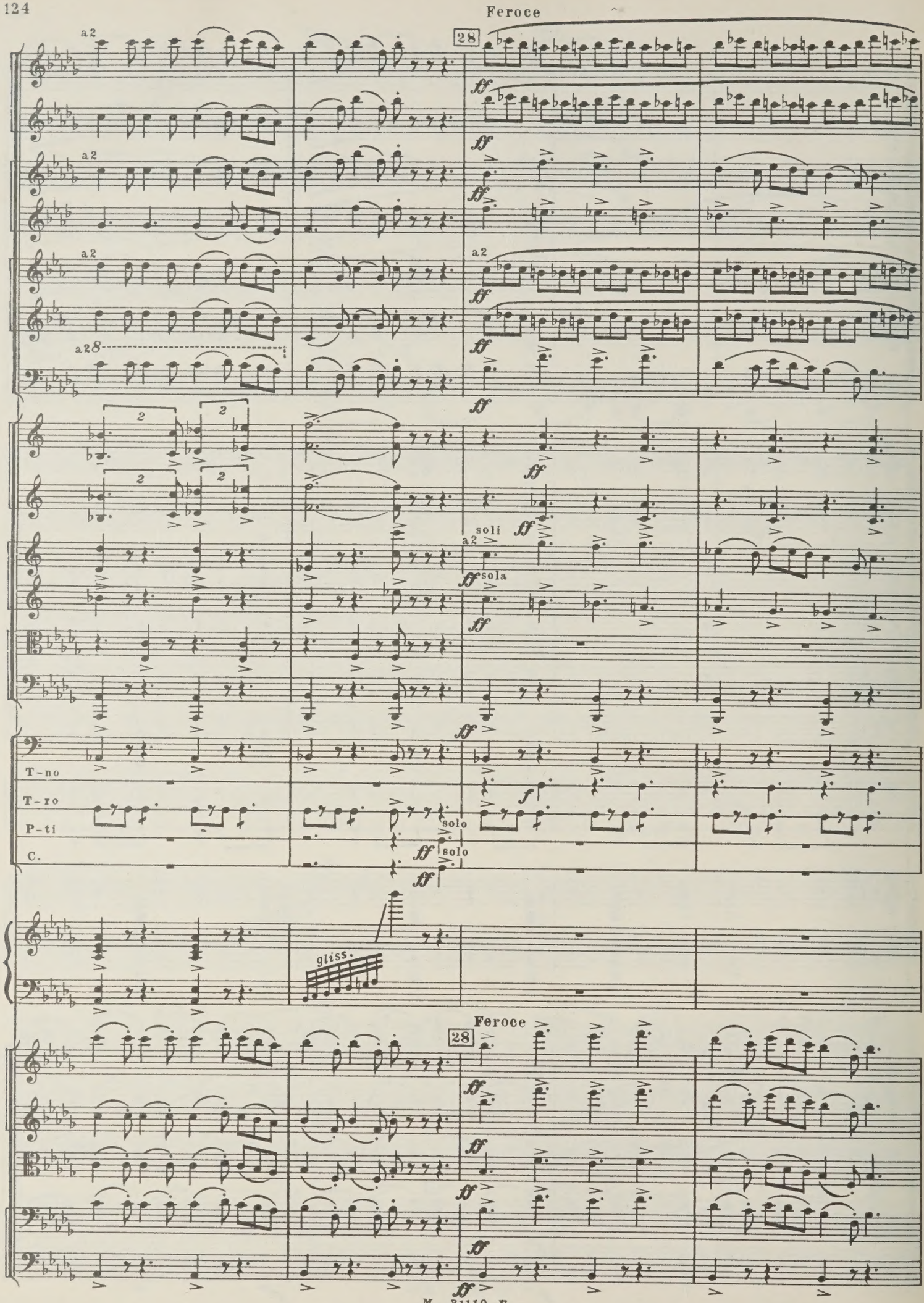

23
Picc. solo
p
II
p
I solo
p
p
p
T-ro
p
p
23
pizz.
pizz.
pizz.
pizz.
pizz.

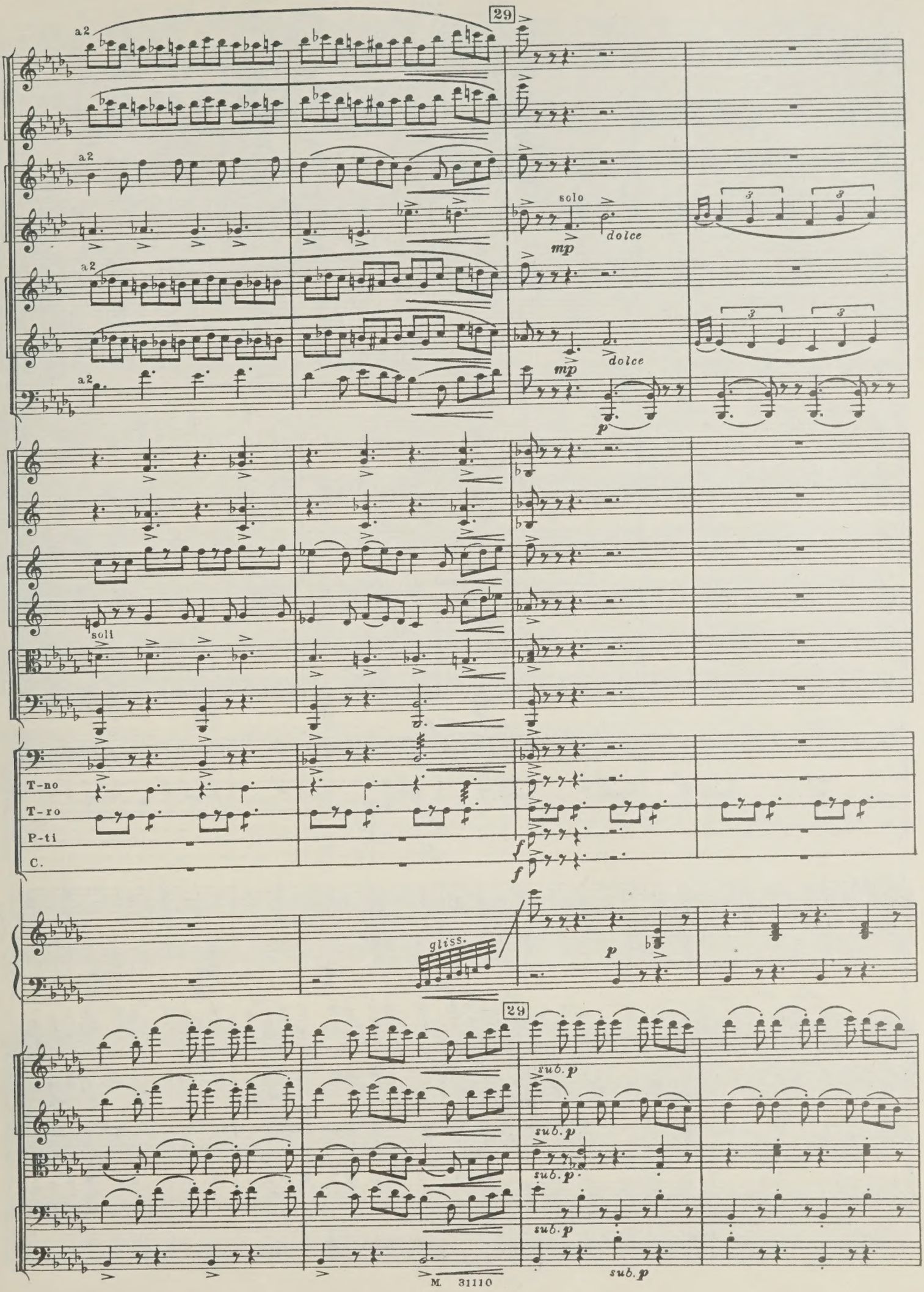

24
a 2
p
II
I
a 2
p
p
p
p
T - ro
p
24
arco
arco
arco
arco
arco

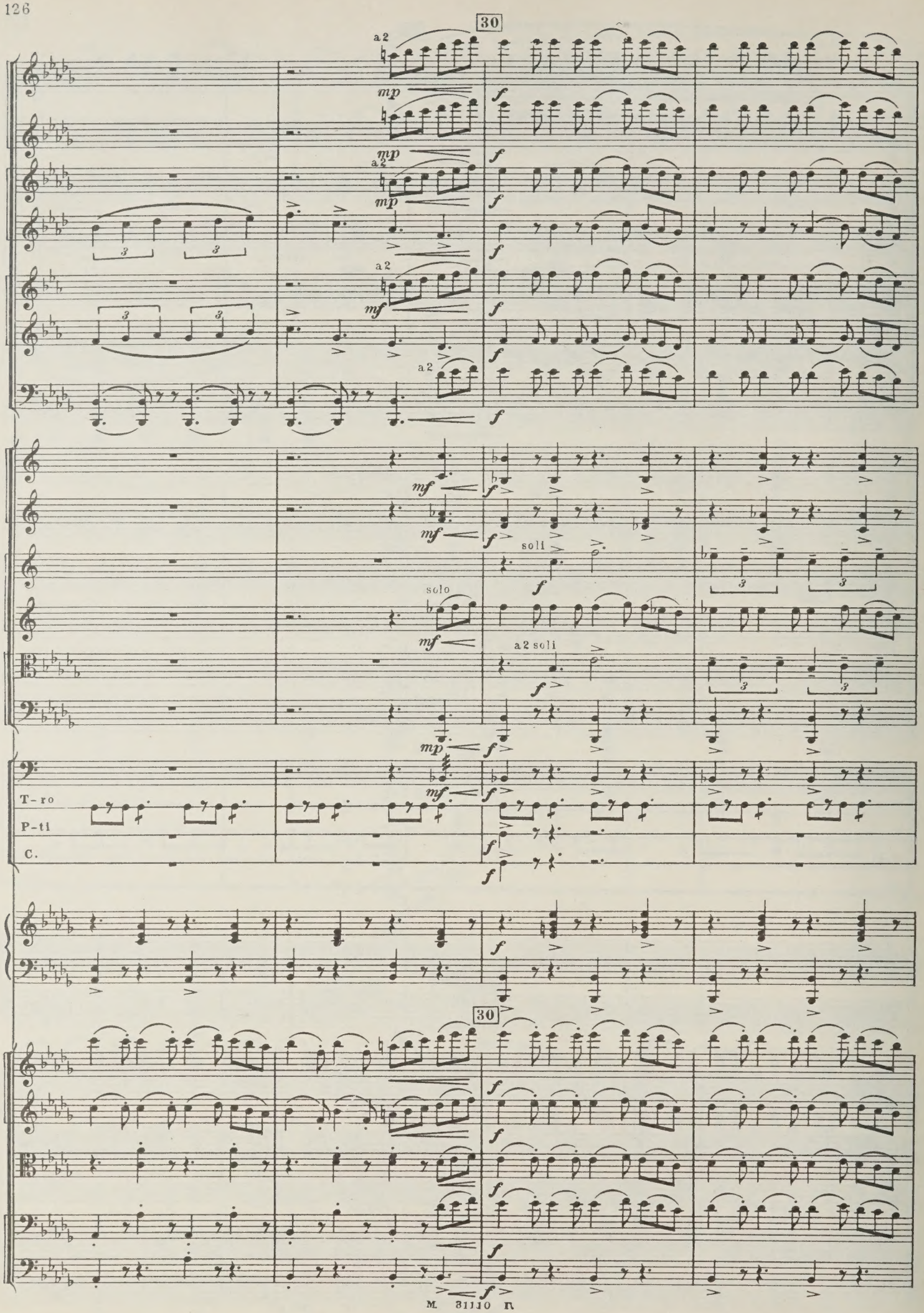

25
a2
f
I
T-ro
mp

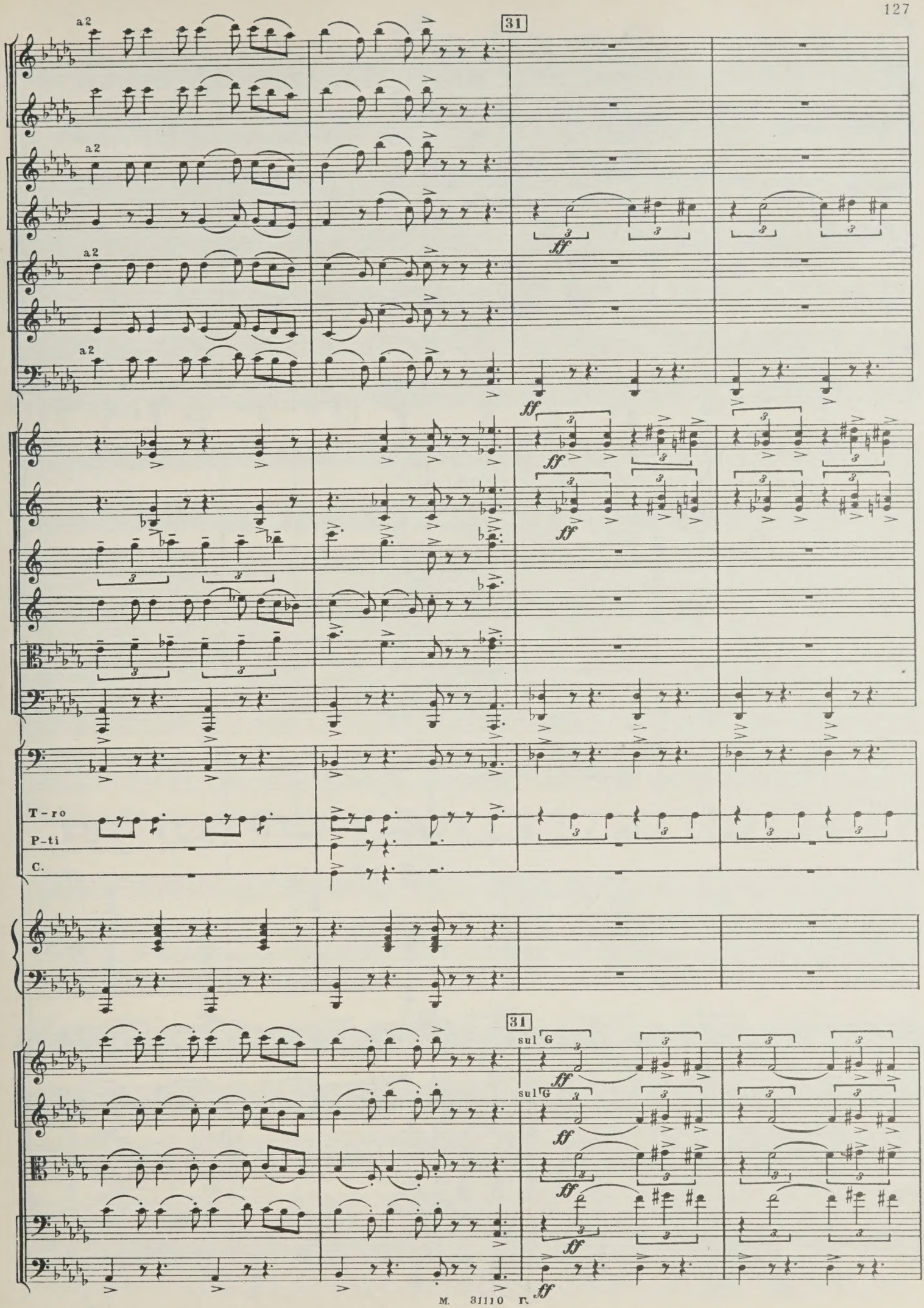

26
a 2
a 2
a 2
I
mf
mf
mf
mf
T-ro
gliss.
26
mf
mf
mf
mf
cantab.
cantab.
cantab.
cantab.

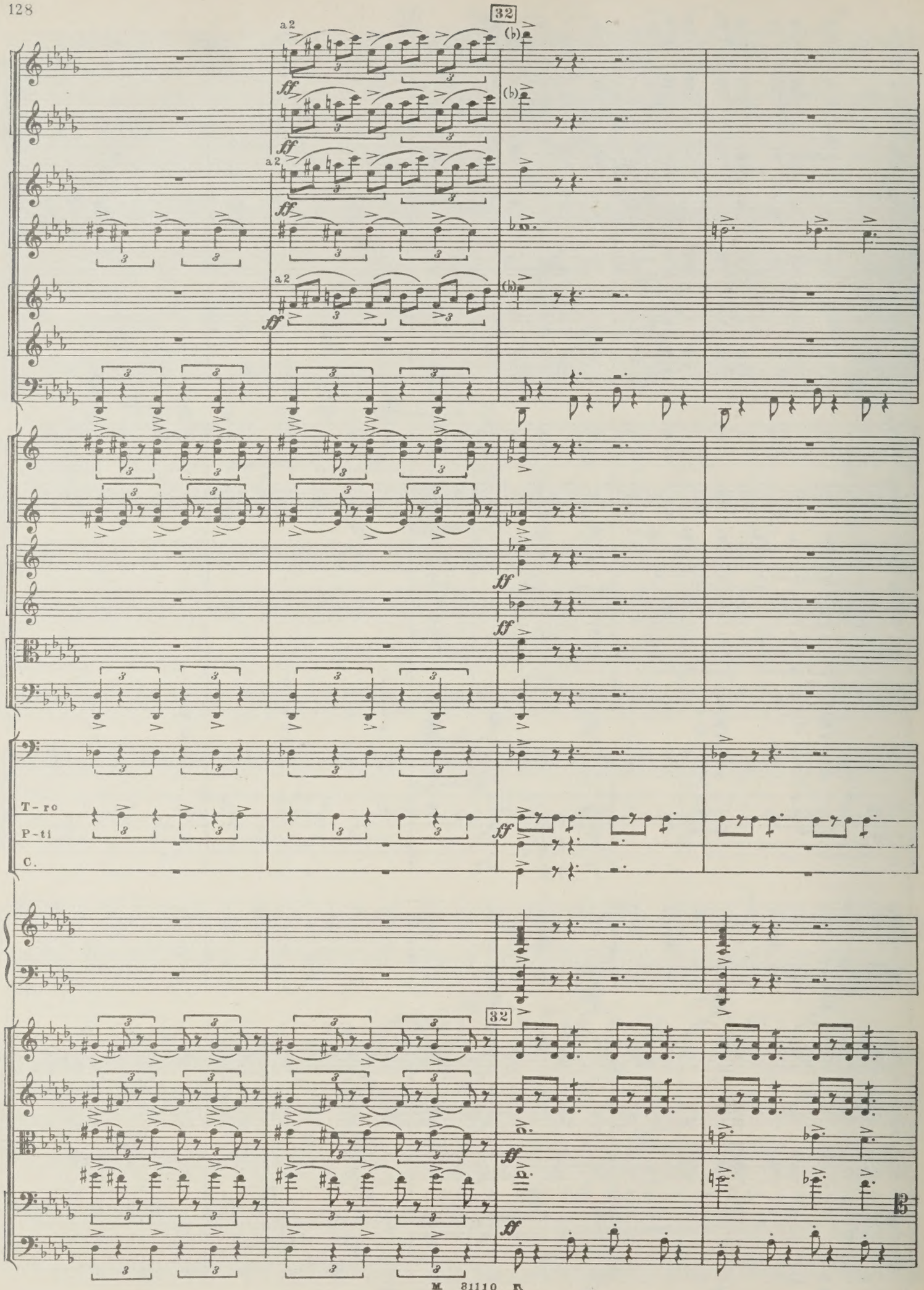

27
a2
f
a2
f
a2
f
a2
f
f
f
f
f
f
T-ro
mf
27
f
f
f
f
f
f

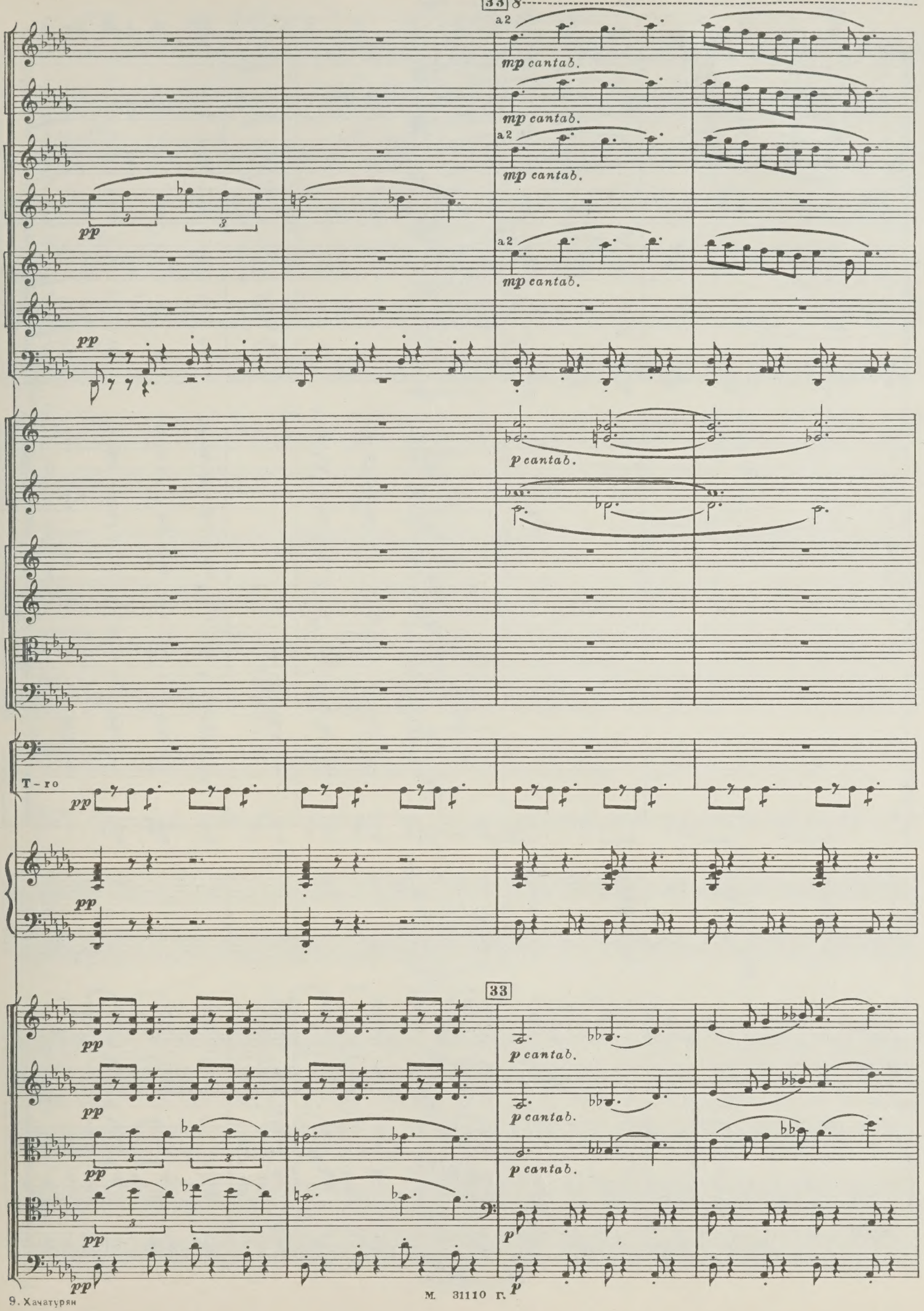

Feroce
28
a2
soli
sola
T-no
T-ro
P-ti
C.
solo
gliss.
Feroce
28


29
a2
a2
a2
a2
solo
dolce
mp
dolce
mp
p
soli
T-no
T-ro
P-ti
C.
f
f
gliss.
p
29
sub. p
sub. p
sub. p
sub. p
sub. p


30
a2
mp
f
mf
solo
soli
a2 soli
T-ro
P-ti
C.
30


31
a2
a2
a2
a2
ff
T-ro
P-ti
C.
31
sul G
sul G
ff


32
a2
(b)
ff
T-ro
P-ti
C.
32


33
a2
mp cantab.
a2
mp cantab.
a2
mp cantab.
pp
pp
p cantab.
T-ro
pp
pp
33
pp
p cantab.
pp
p cantab.
pp
p cantab.
pp
p
pp
p

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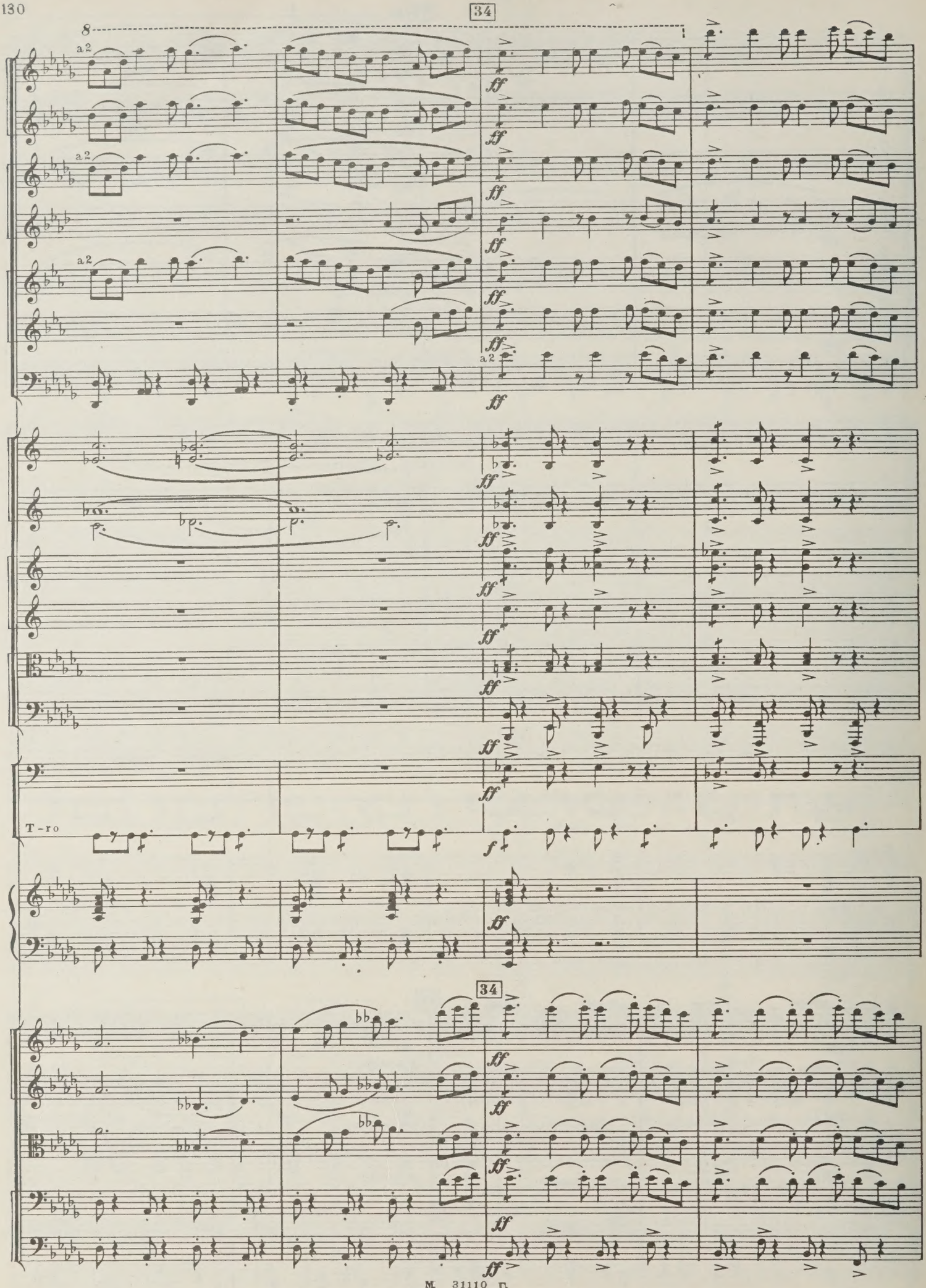
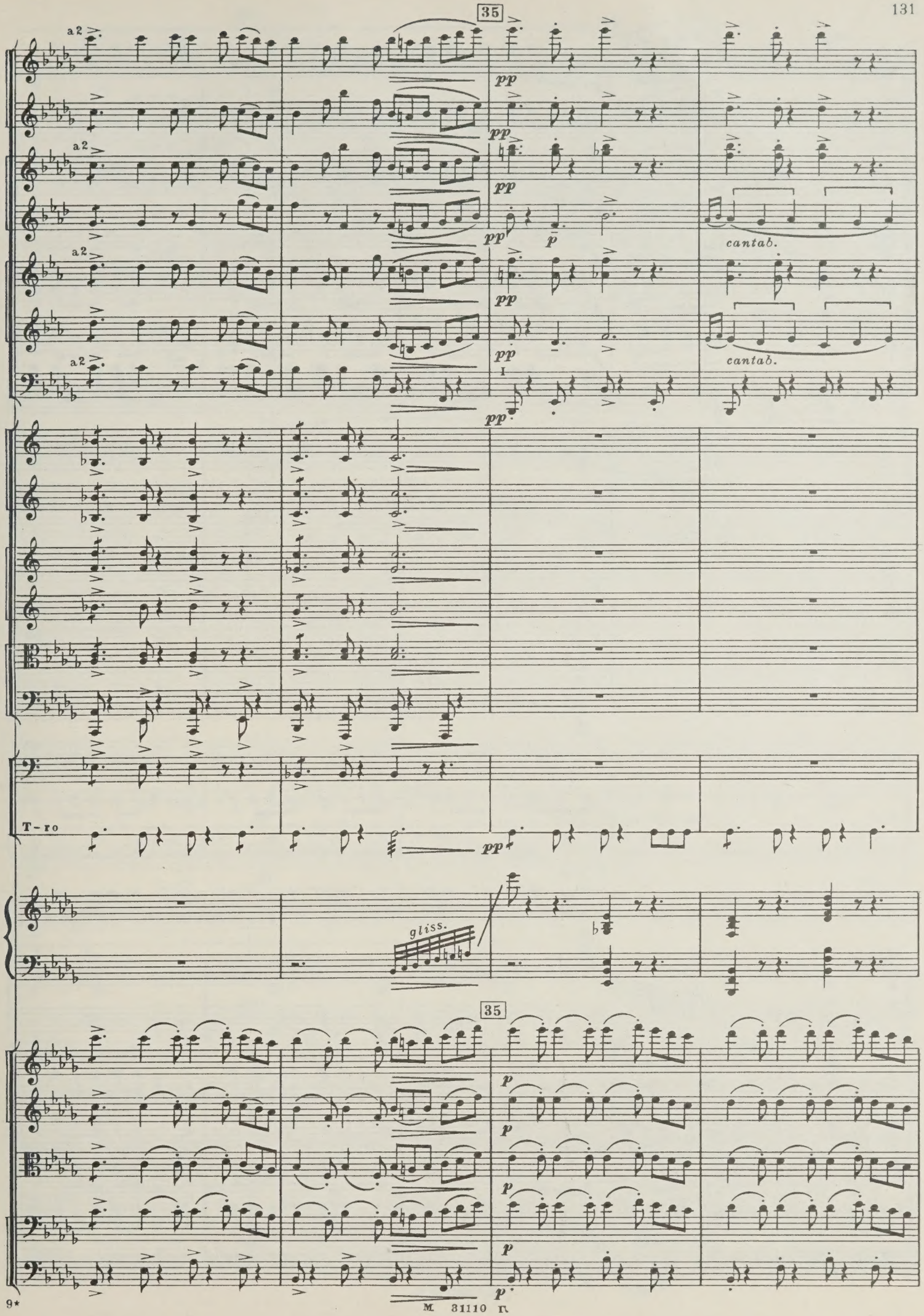

34
8
a2
ff
T-ro
f
34



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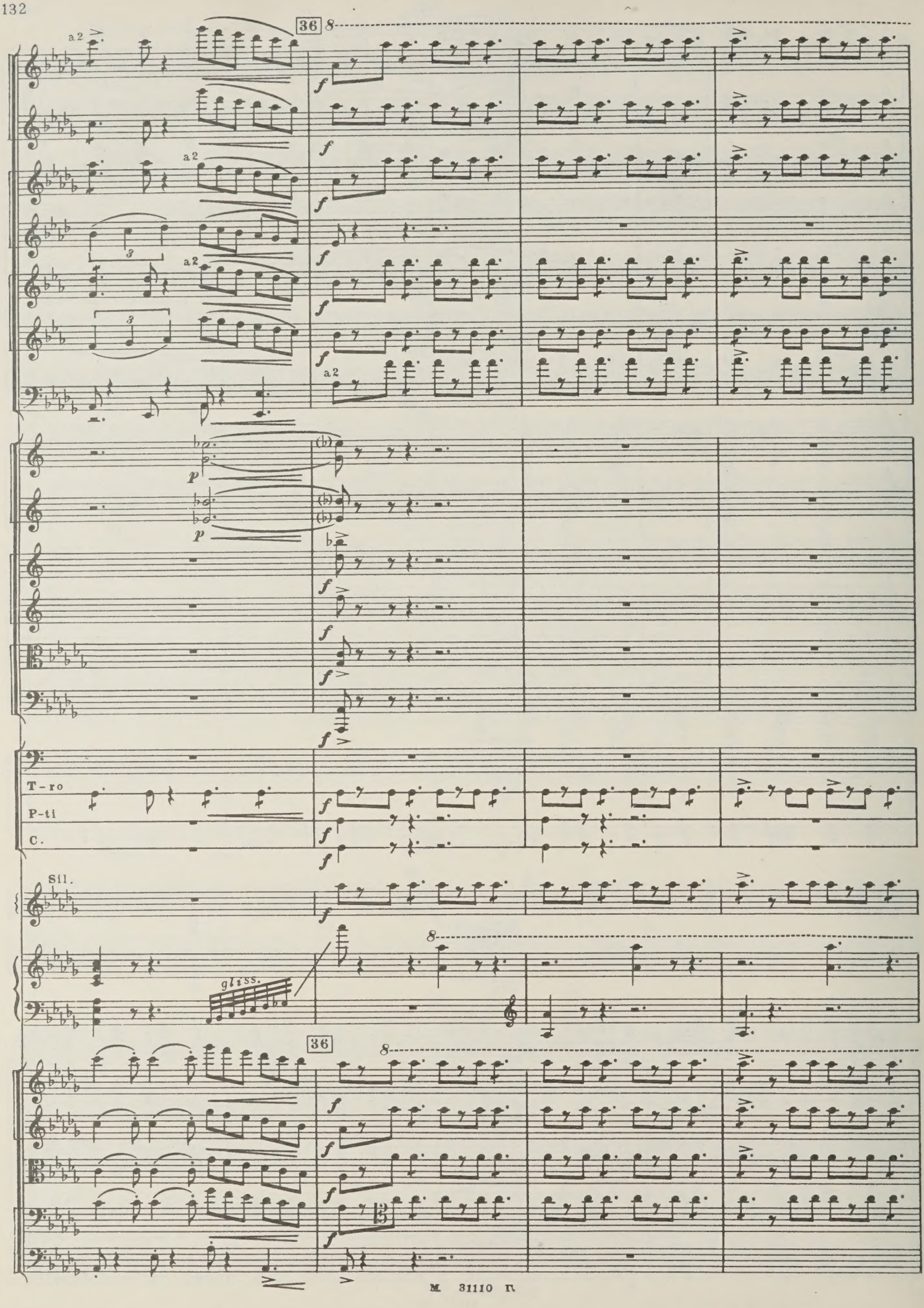
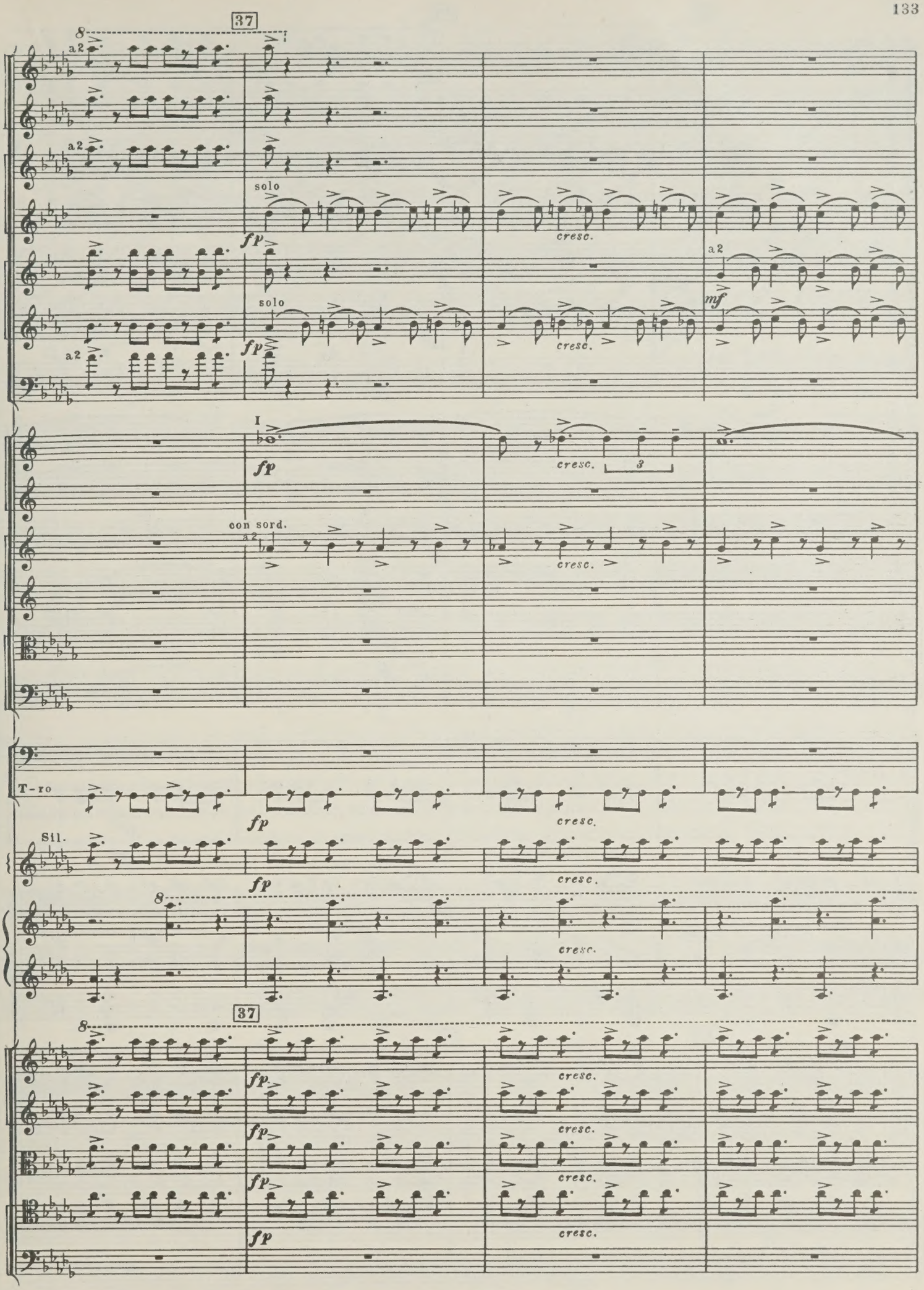
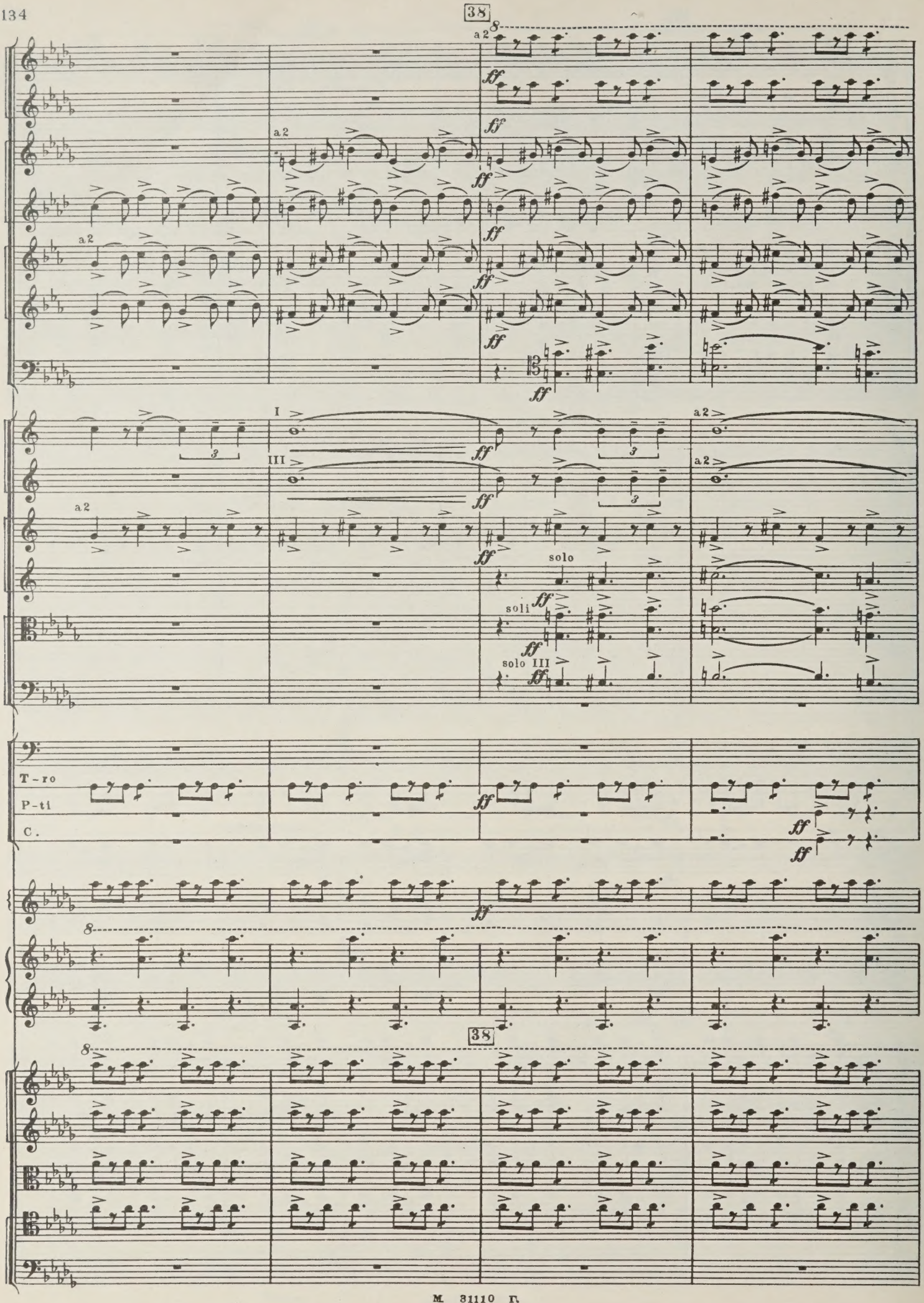
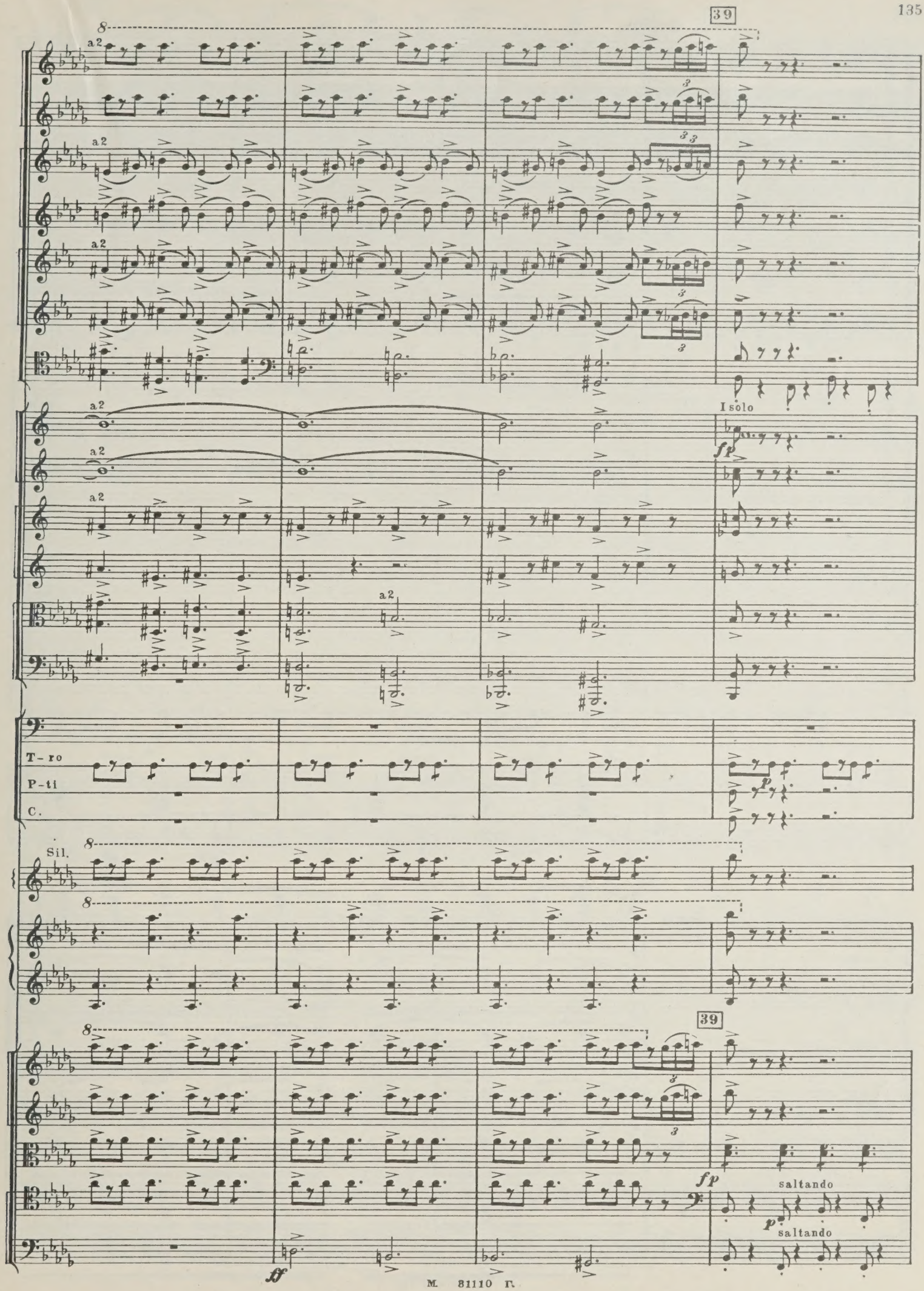
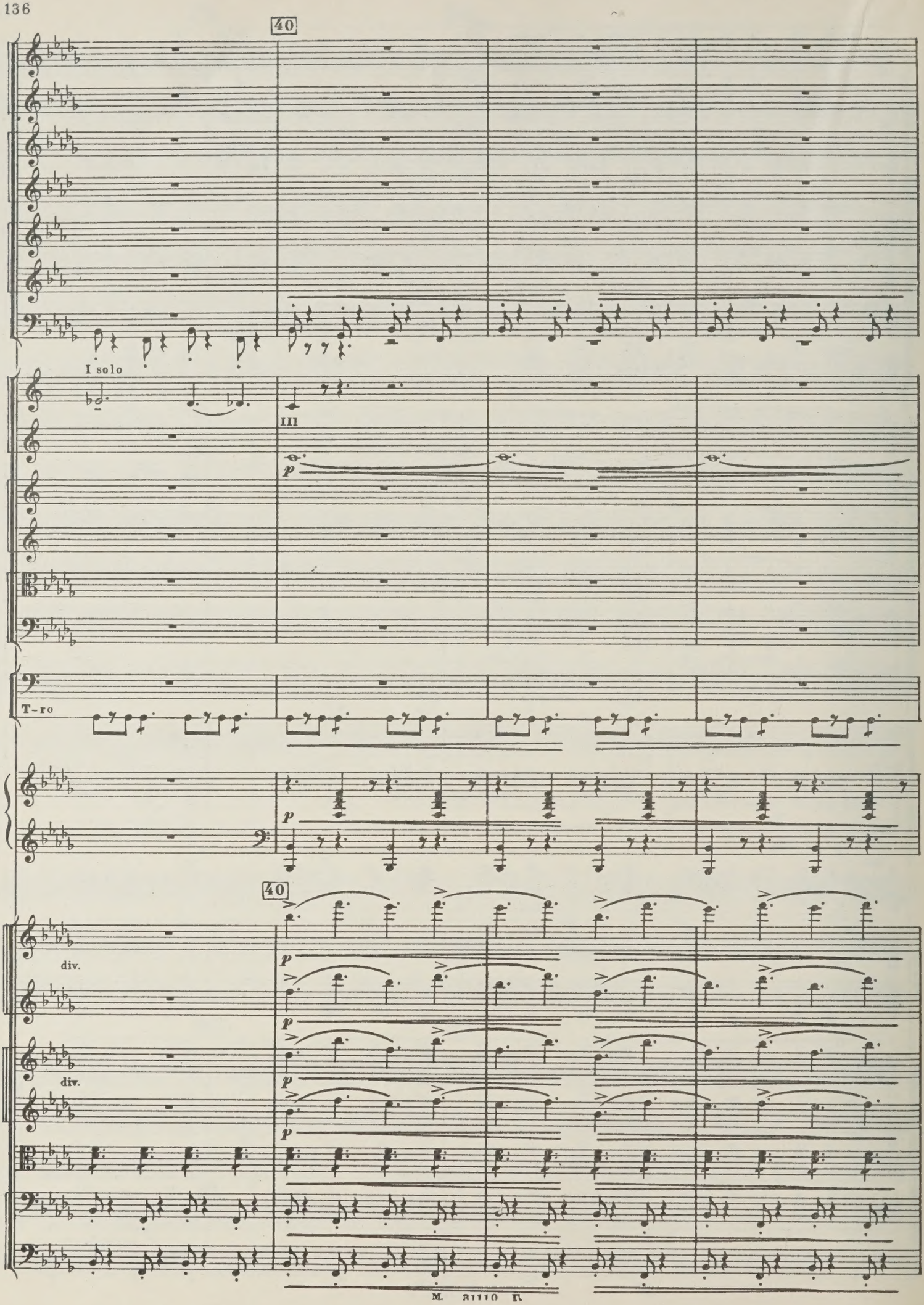
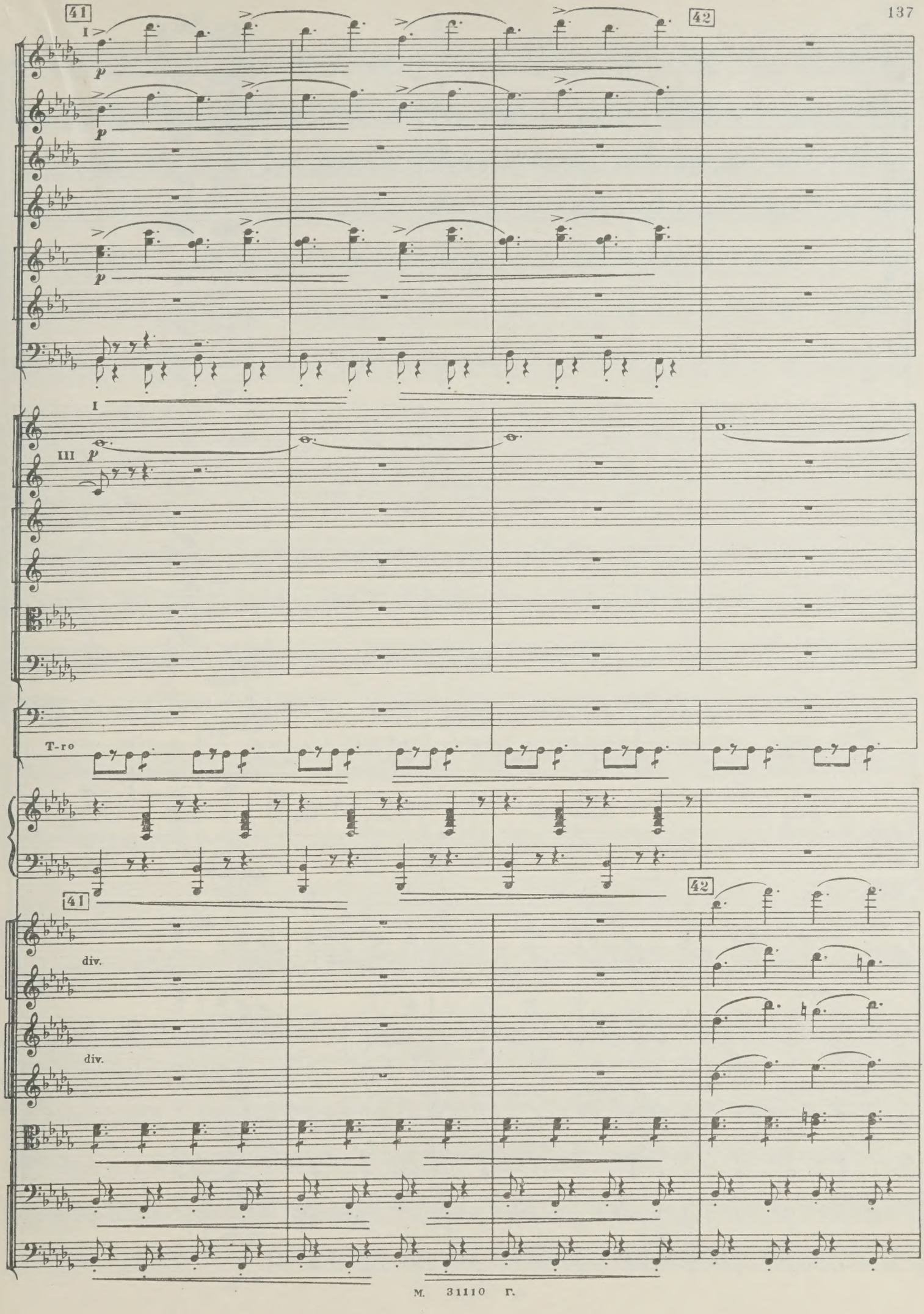

36
a2
f
p
T-ro
P-ti
C.
Sil.
gliss.
8
36

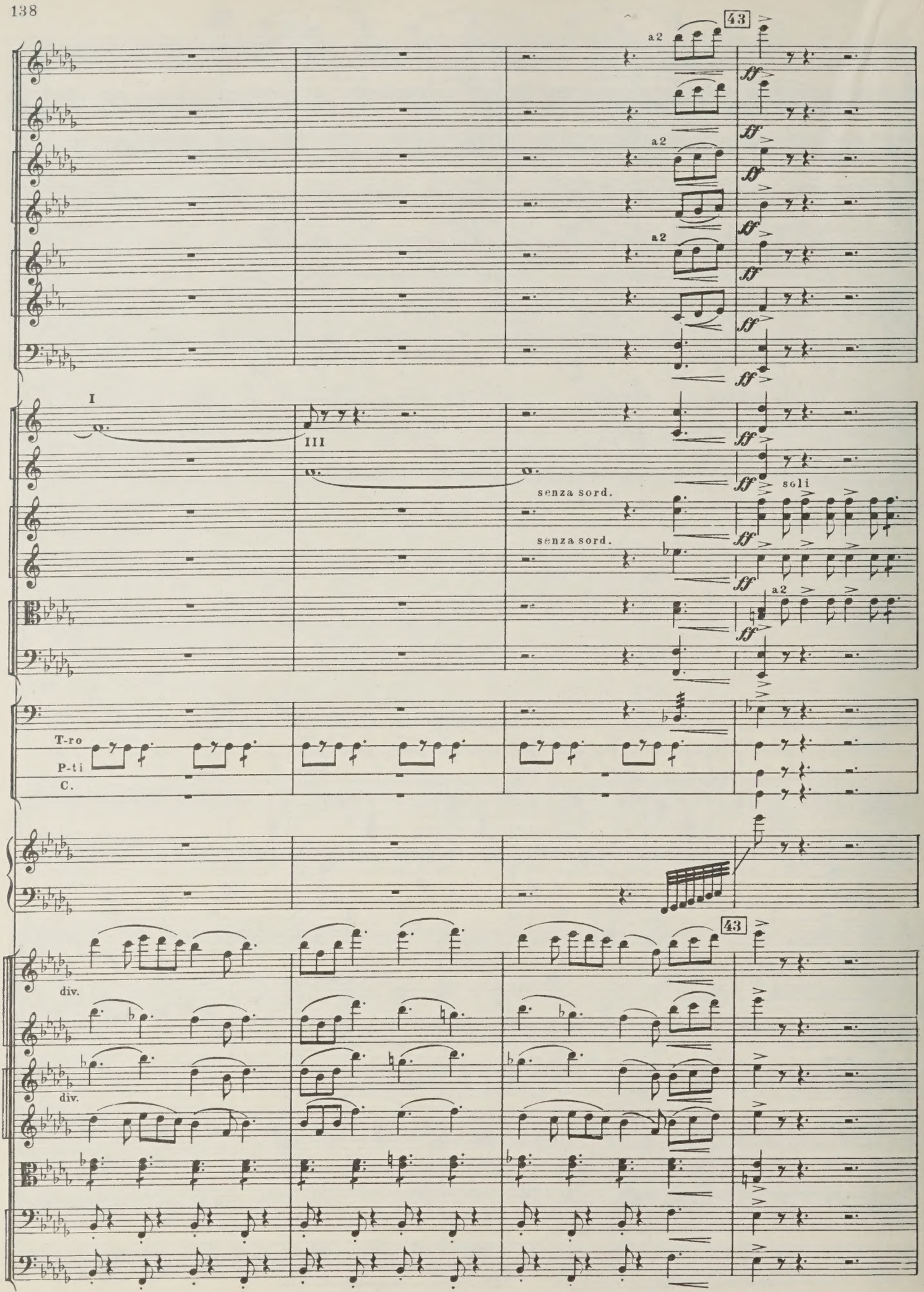

37
a2
solo
fp
cresc.
mf
I
con sord.
T-ro
Sil.
37

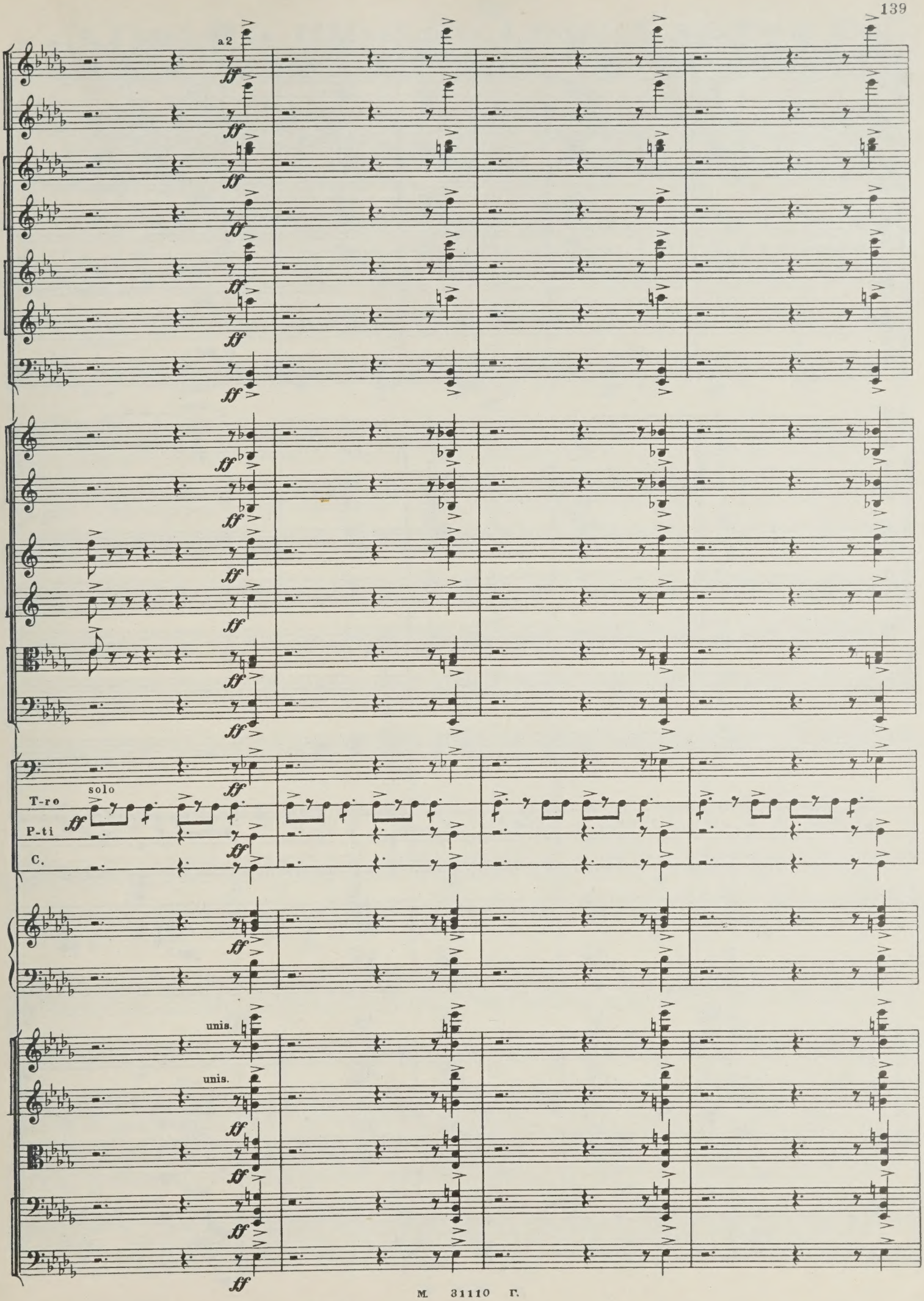

38
a2
ff
I
III
solo
soli
solo III
T-ro
P-ti
C.
38

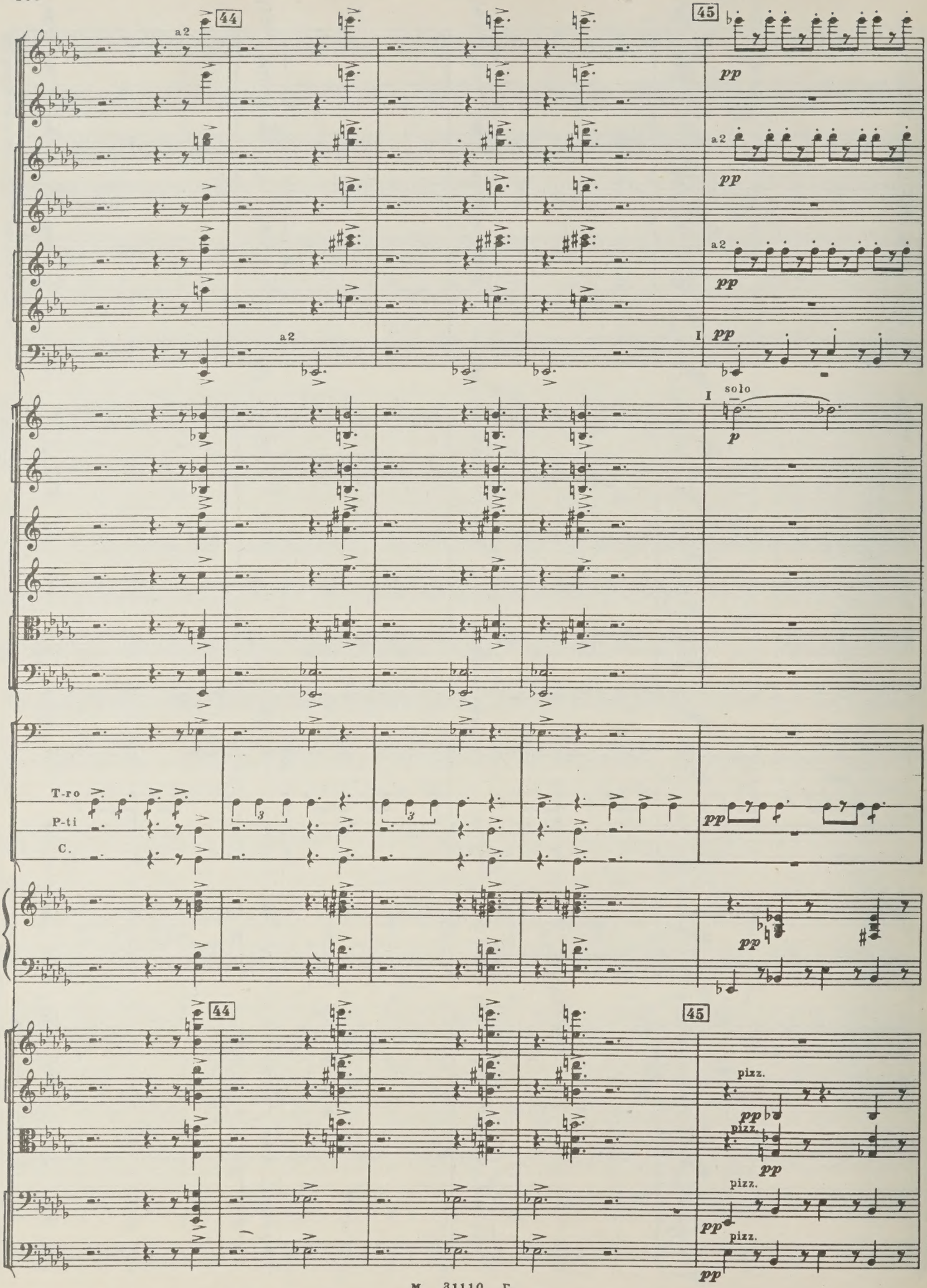

39
a2
I solo
fp
T-ro
P-ti
C.
p
Sil.
39
fp
saltando
p
saltando
ff

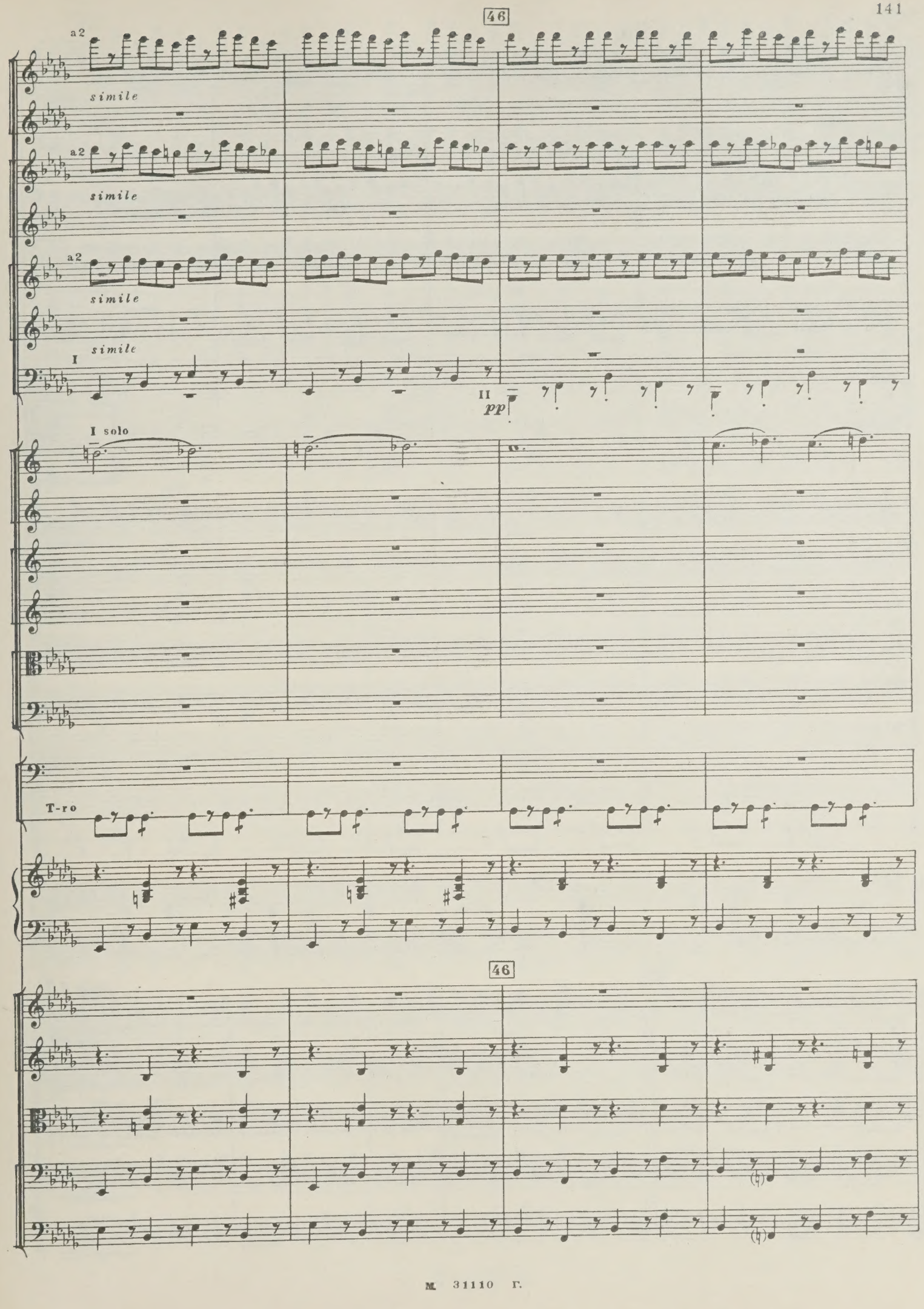

40
I solo
III
p
T-ro
p
40
div.
p
div.
p
p
p

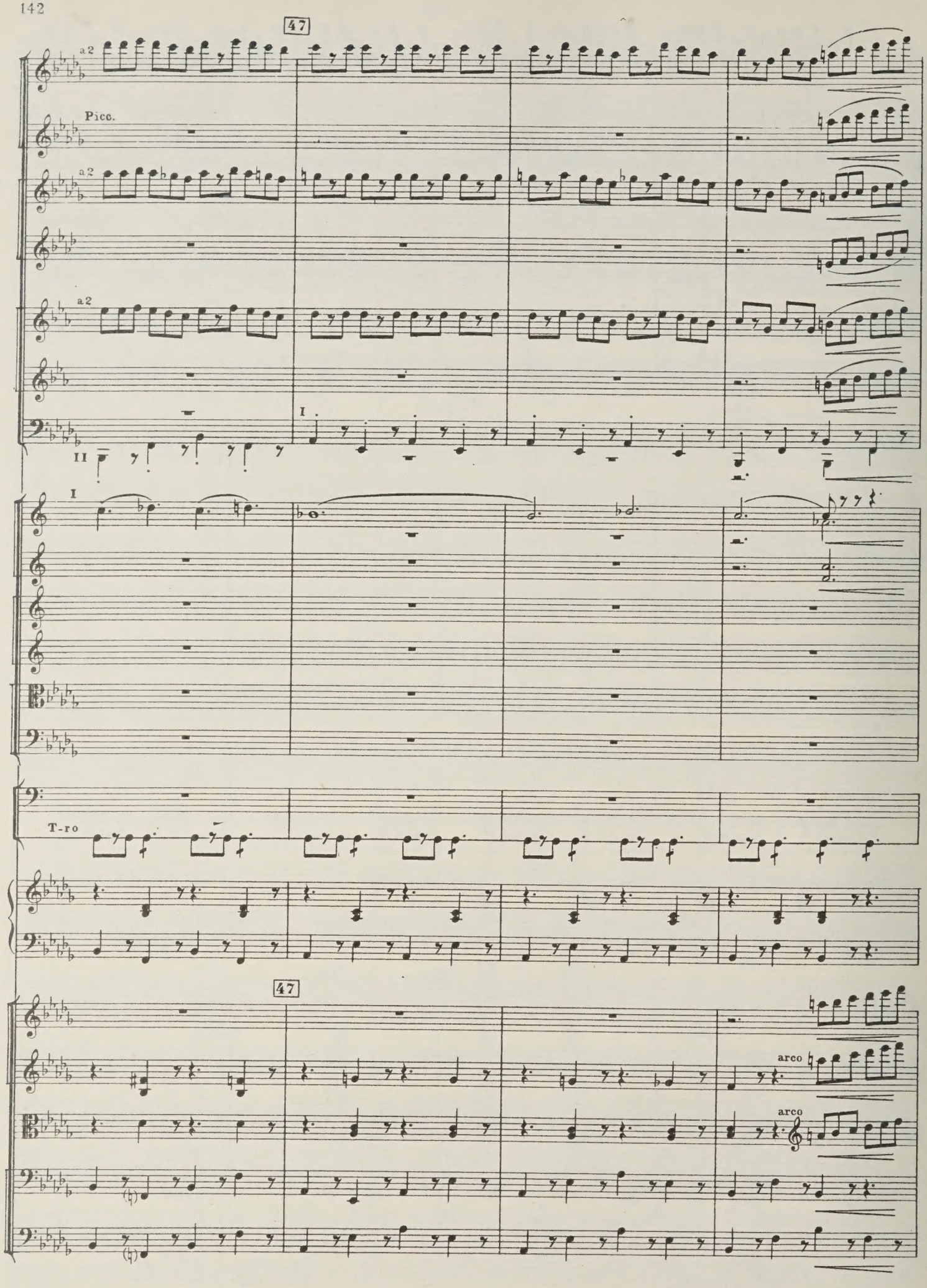

41
42
I
p
I
III p
T-ro
41
42
div.
div.

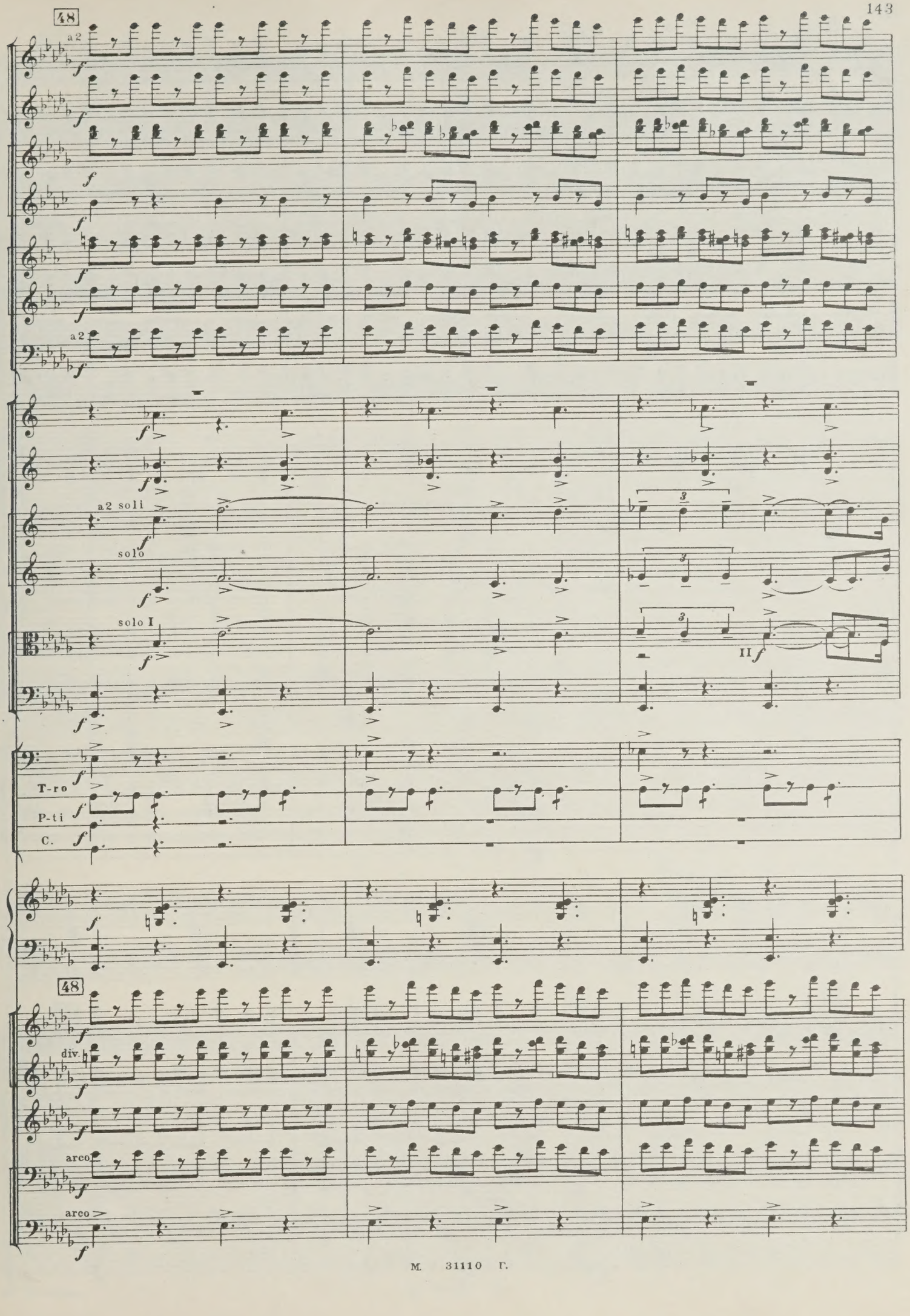

43
a2
ff
I
III
senza sord.
soli
T-ro
P-ti
C.
div.

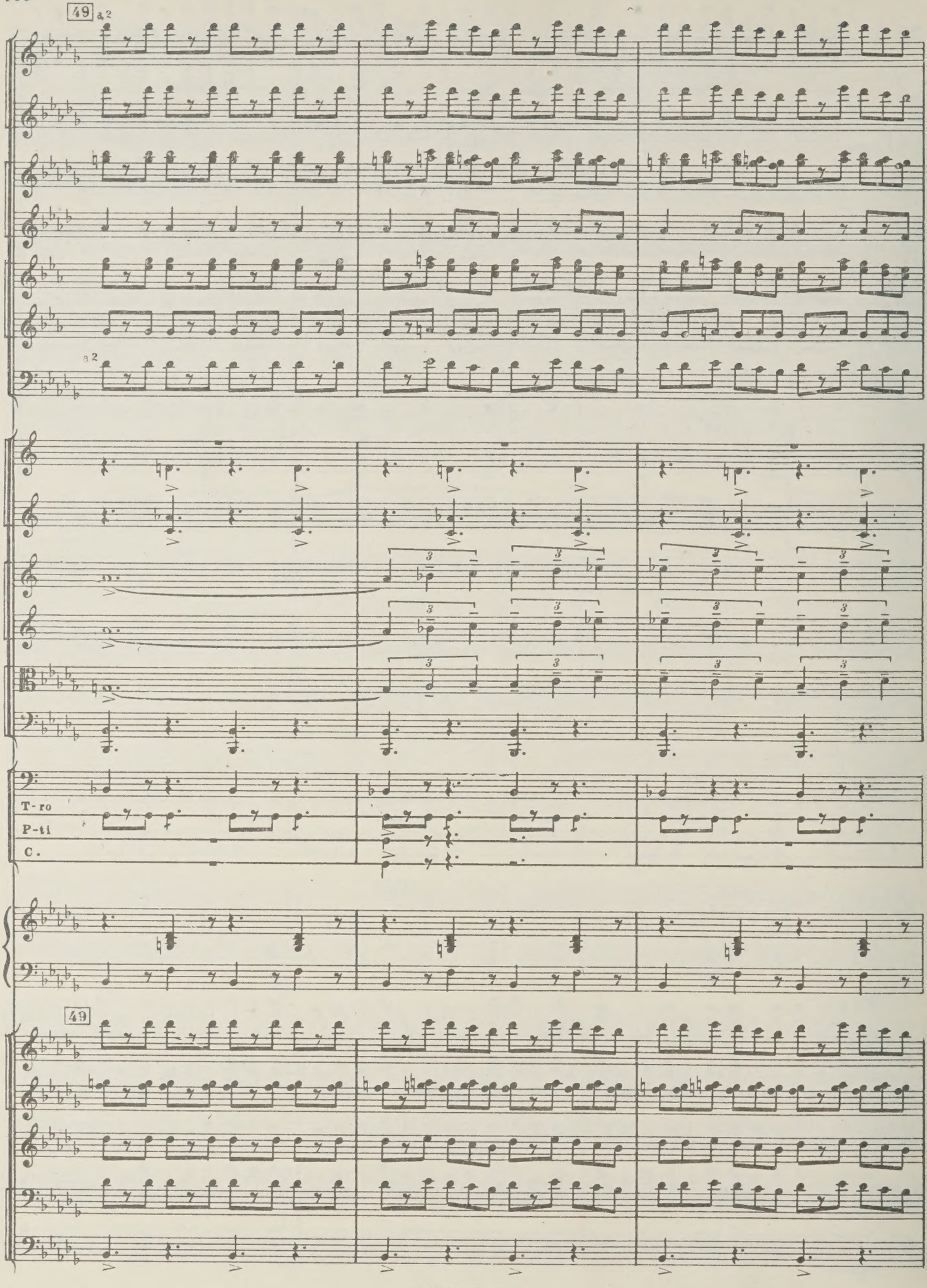

a2
ff
solo
T-ro
P-ti
C.
unis.
unis.

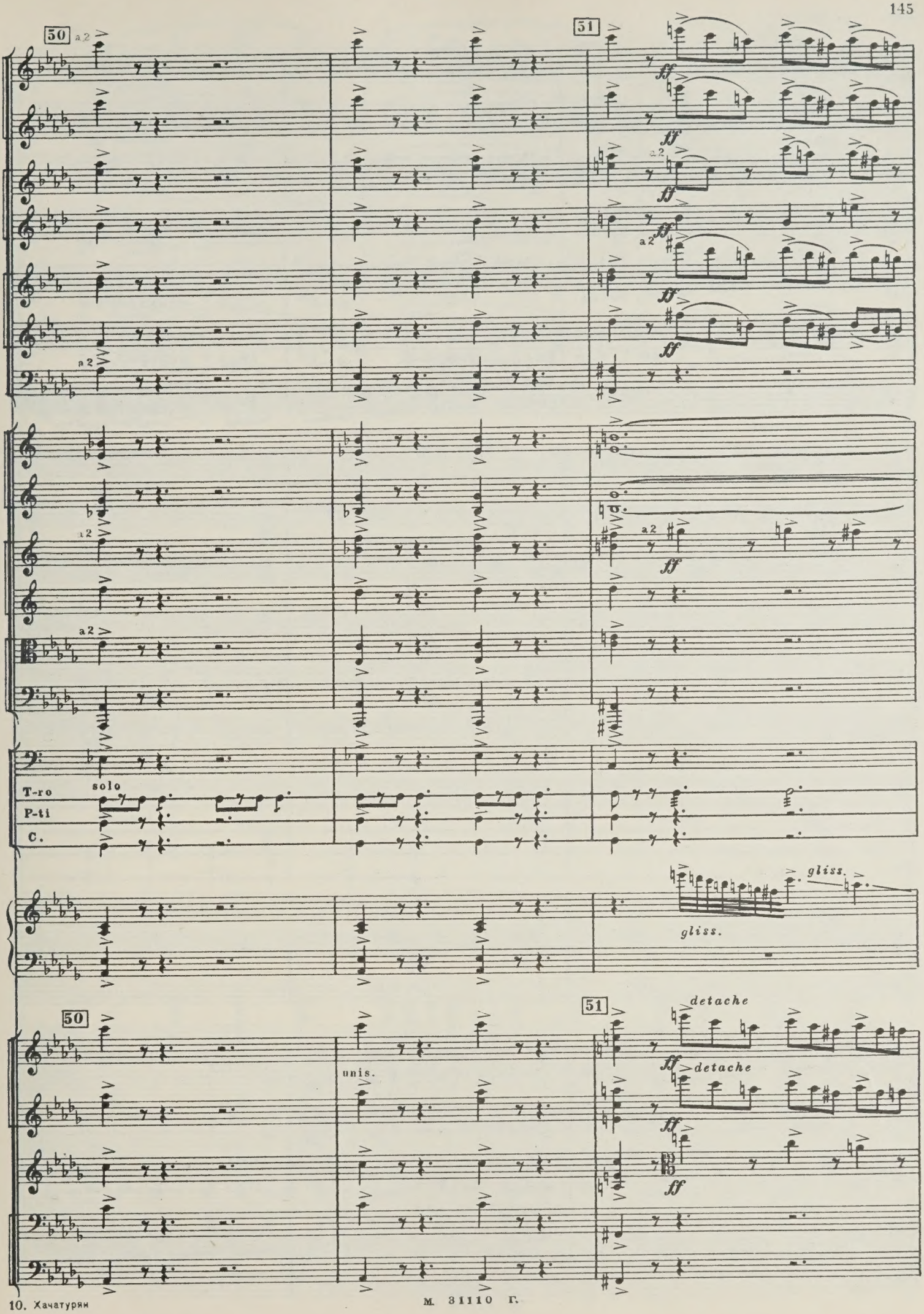

44
45
a2
pp
I
solo
p
T-ro
P-ti
C.
pizz.


46
a2
simile
a2
simile
a2
simile
I
simile
II
pp
I solo
T-ro
46


47
a2
Picc.
a2
a2
I
II
I
T-ro
47
arco
arco


48
a2
a2 soli
solo
solo I
II
T-ro
P-ti
C.
48
div.
arco
arco


49
a2
a2
T-ro
P-ti
C.
49



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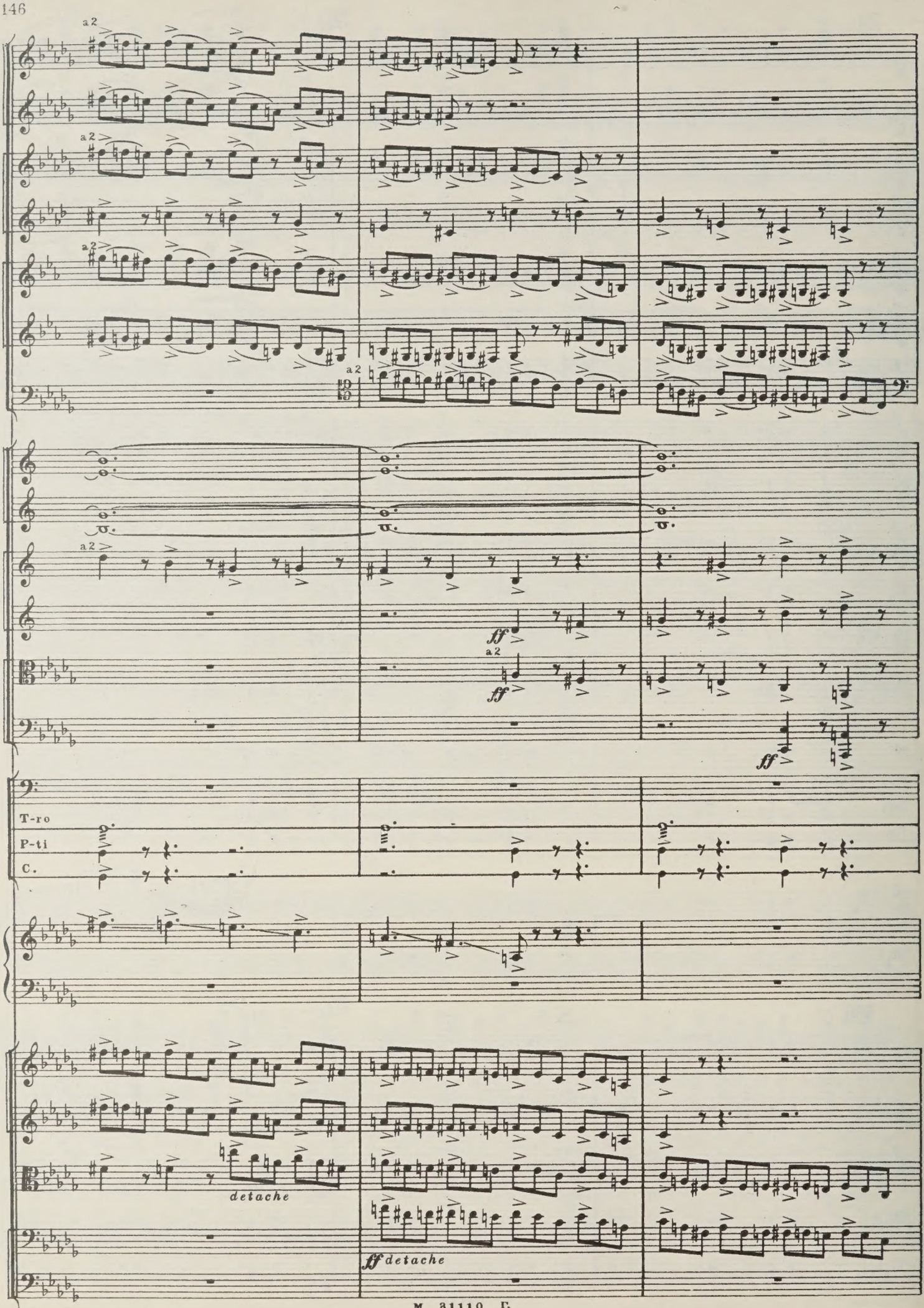
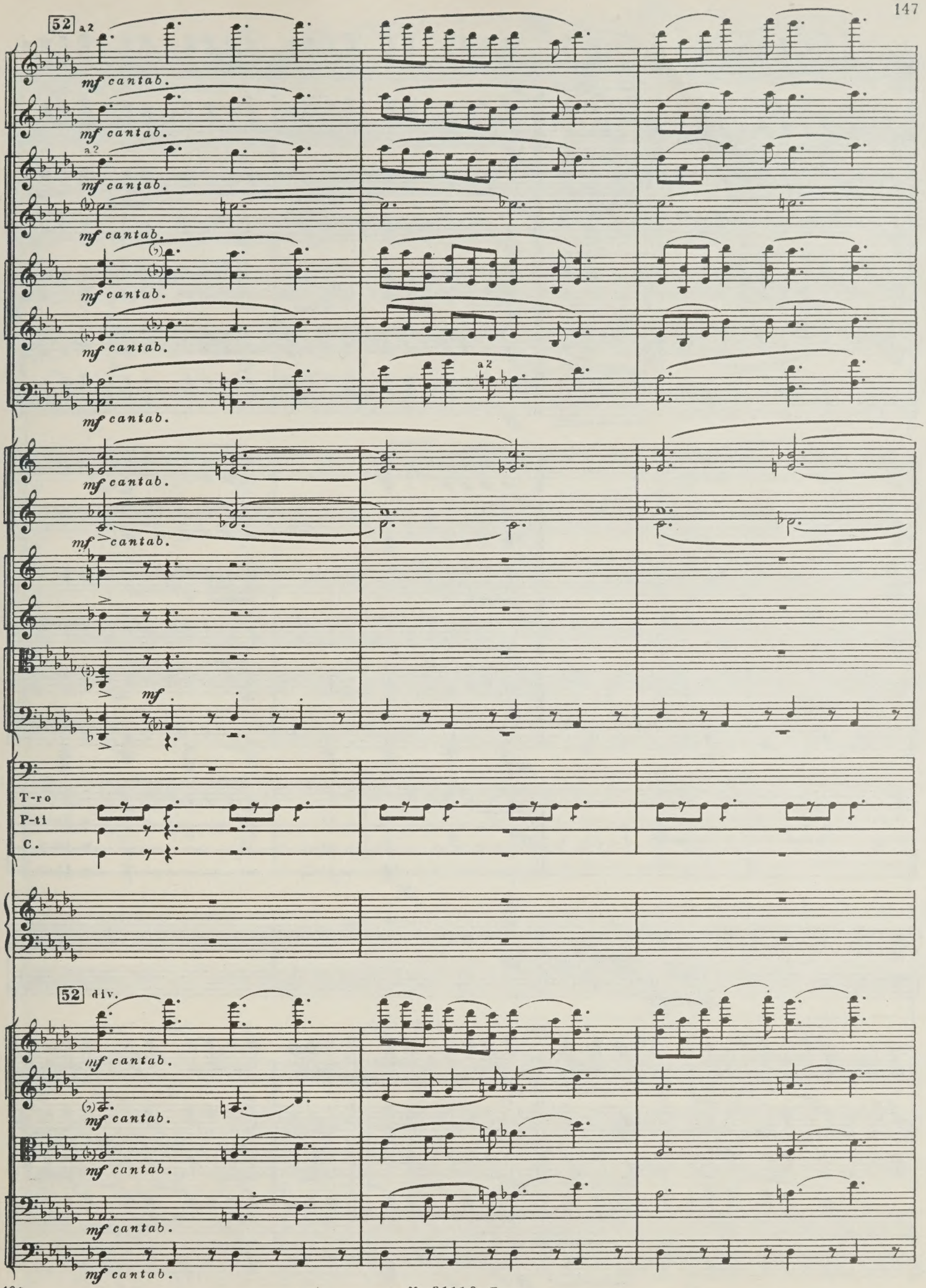
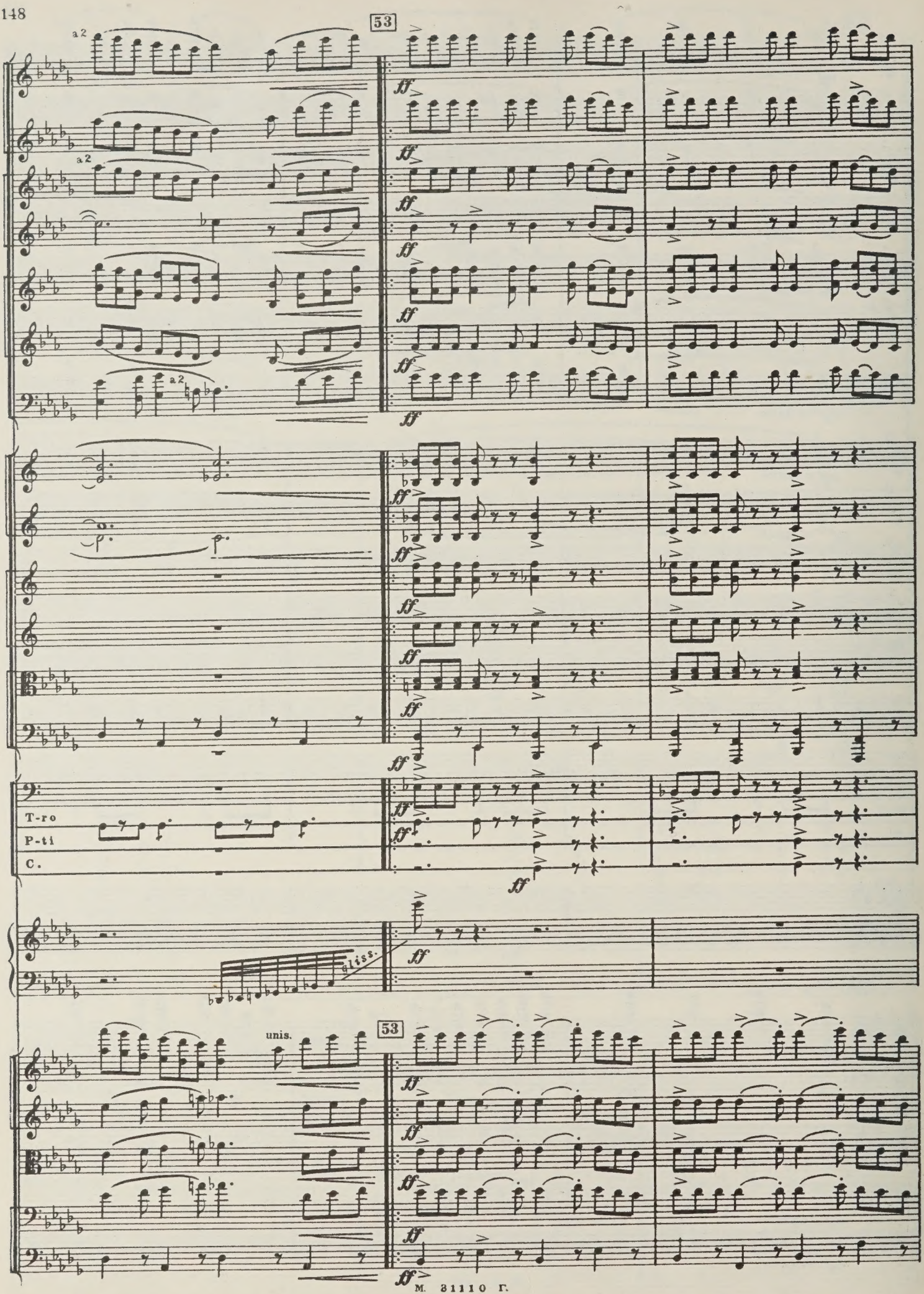
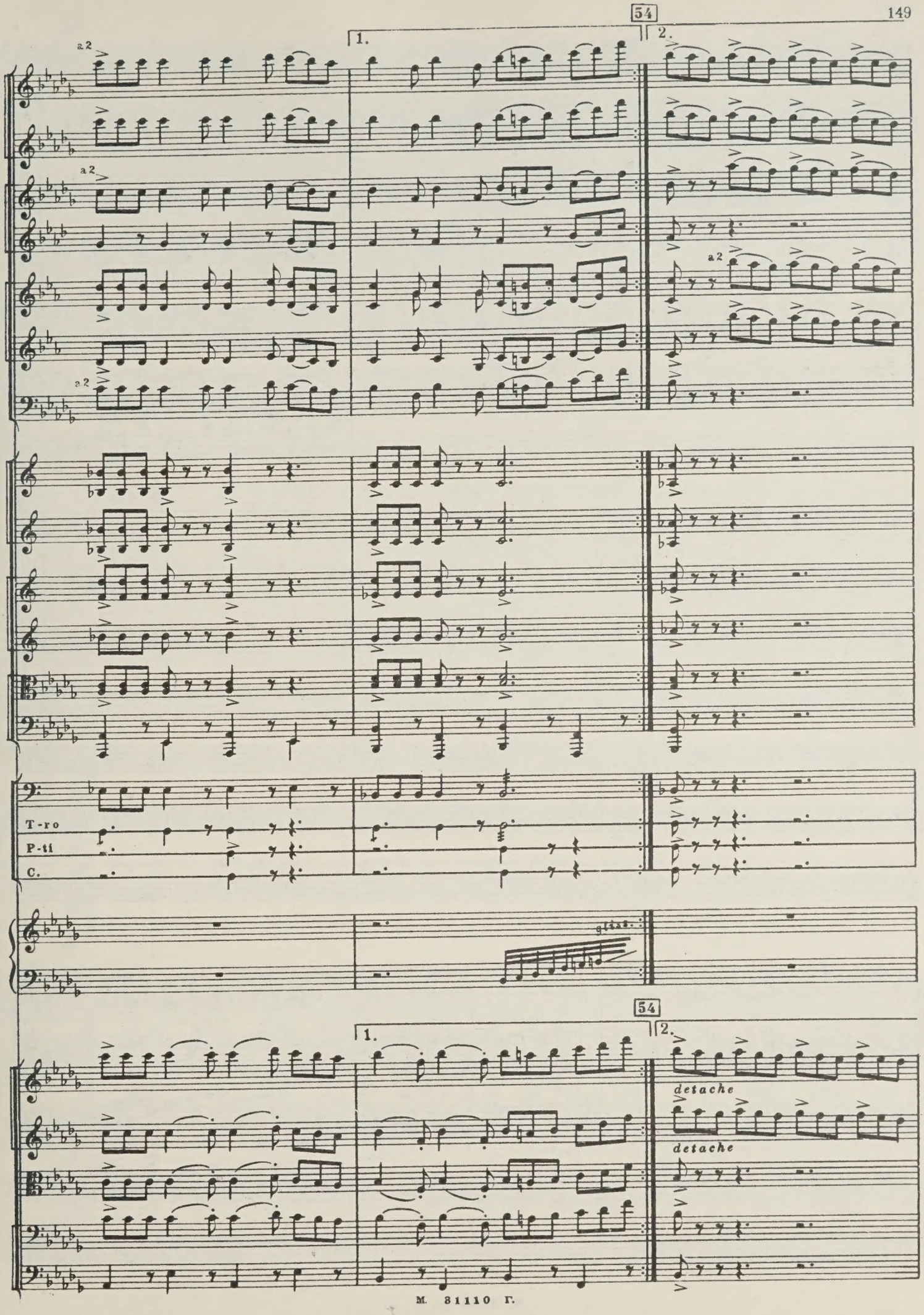
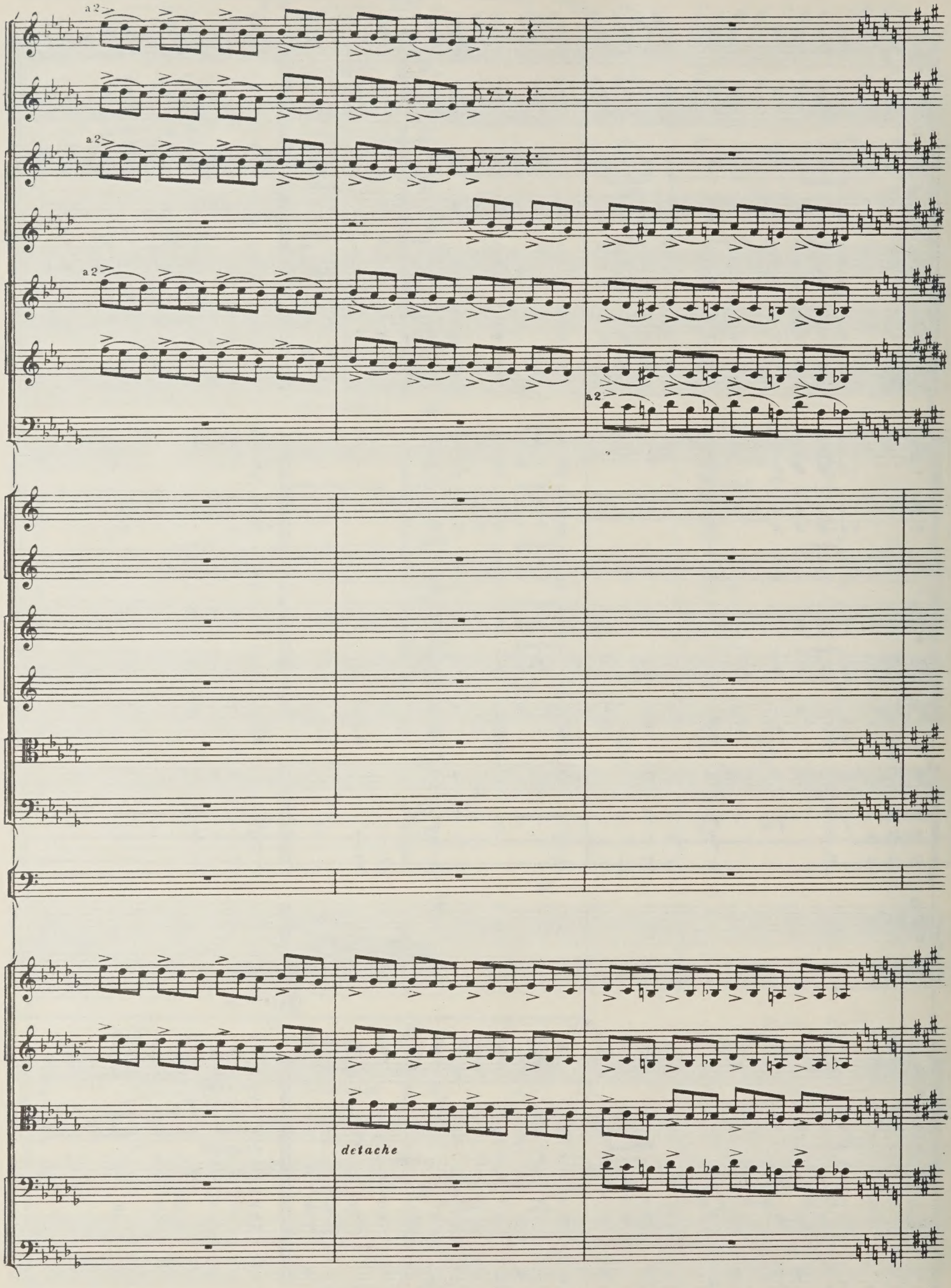
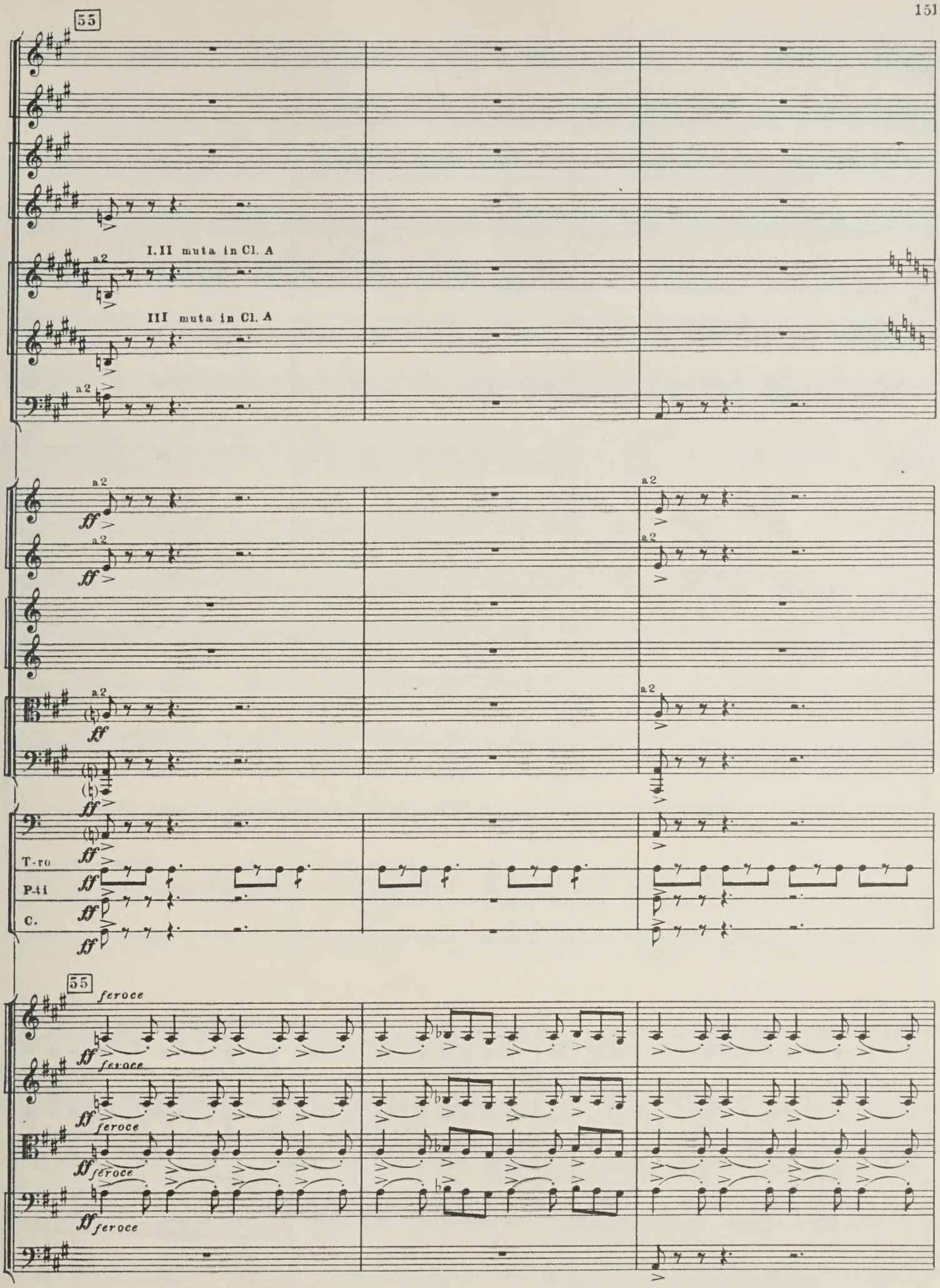

a2
a2
a2
a2
a2
a2
ff
ff
ff
T-ro
P-ti
C.
detache
ff detache

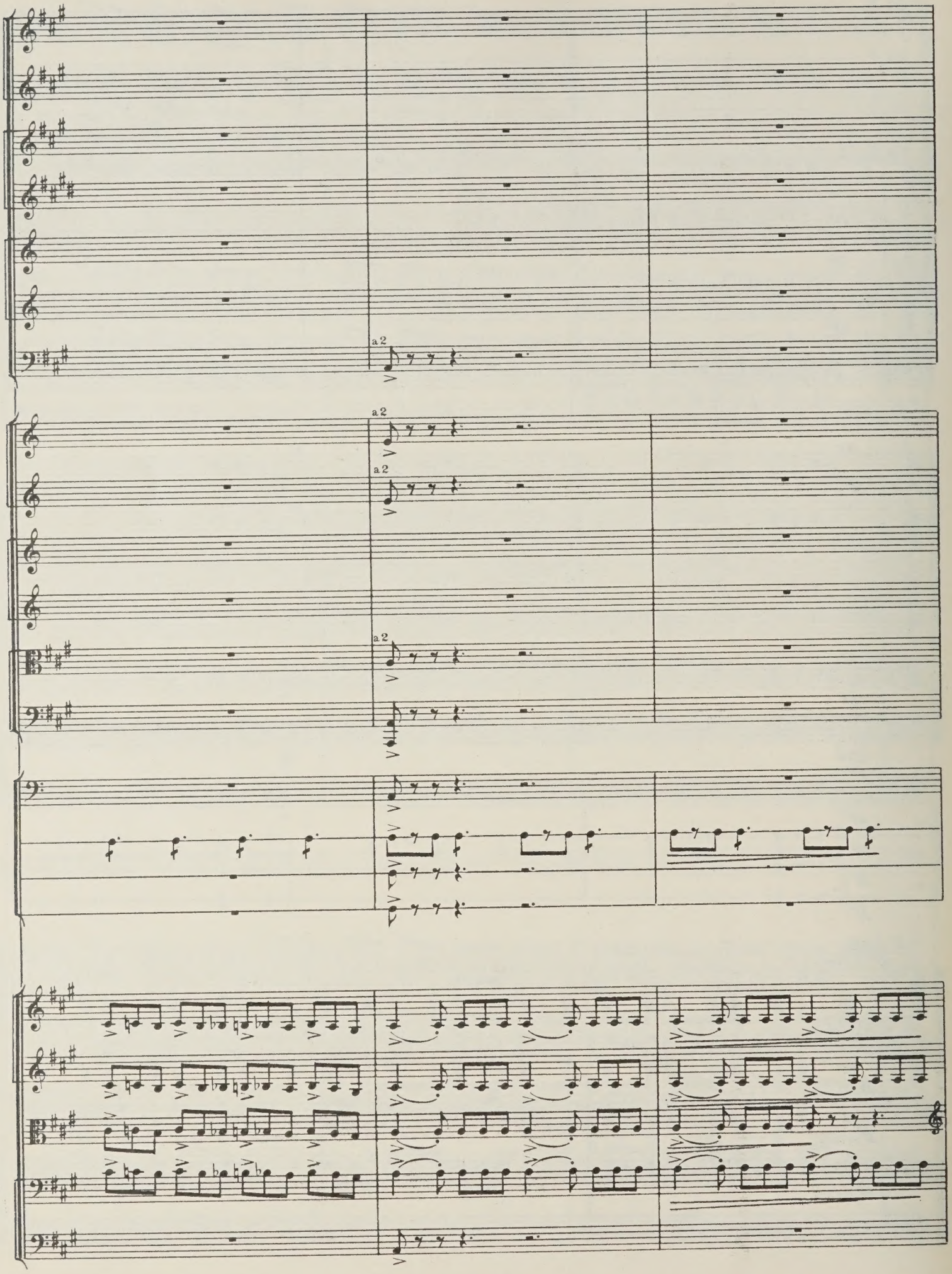

52
a2
mf cantab.
a2
mf cantab.
a2
mf cantab.
mf cantab.
mf cantab.
mf cantab.
a2
mf cantab.
mf cantab.
mf
T-ro
P-ti
C.
52
div.
mf cantab.
mf cantab.
mf cantab.
mf cantab.
mf cantab.

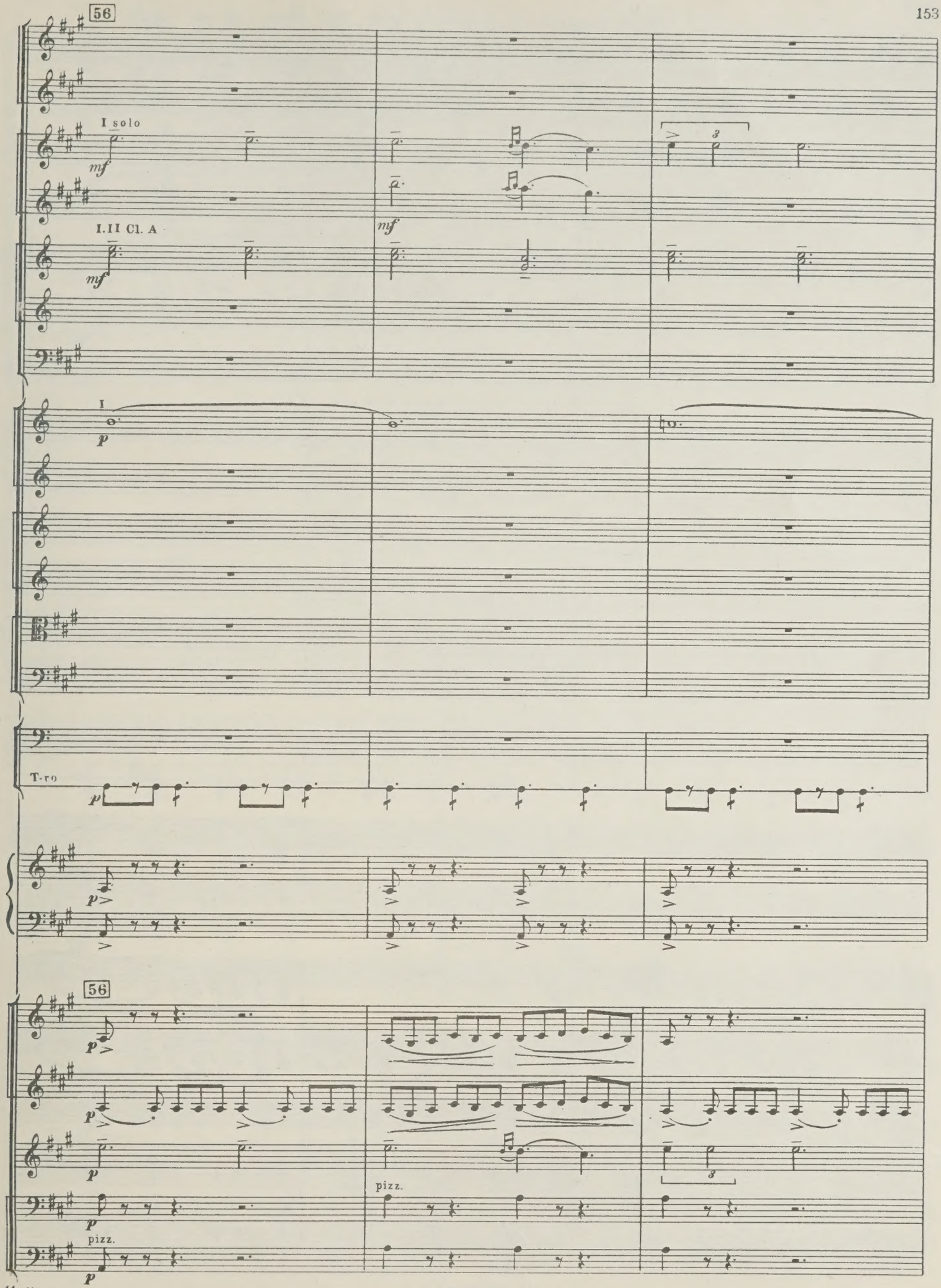

53
a2
a2
a2
ff
T-ro
P-ti
C.
gliss.
unis.
53

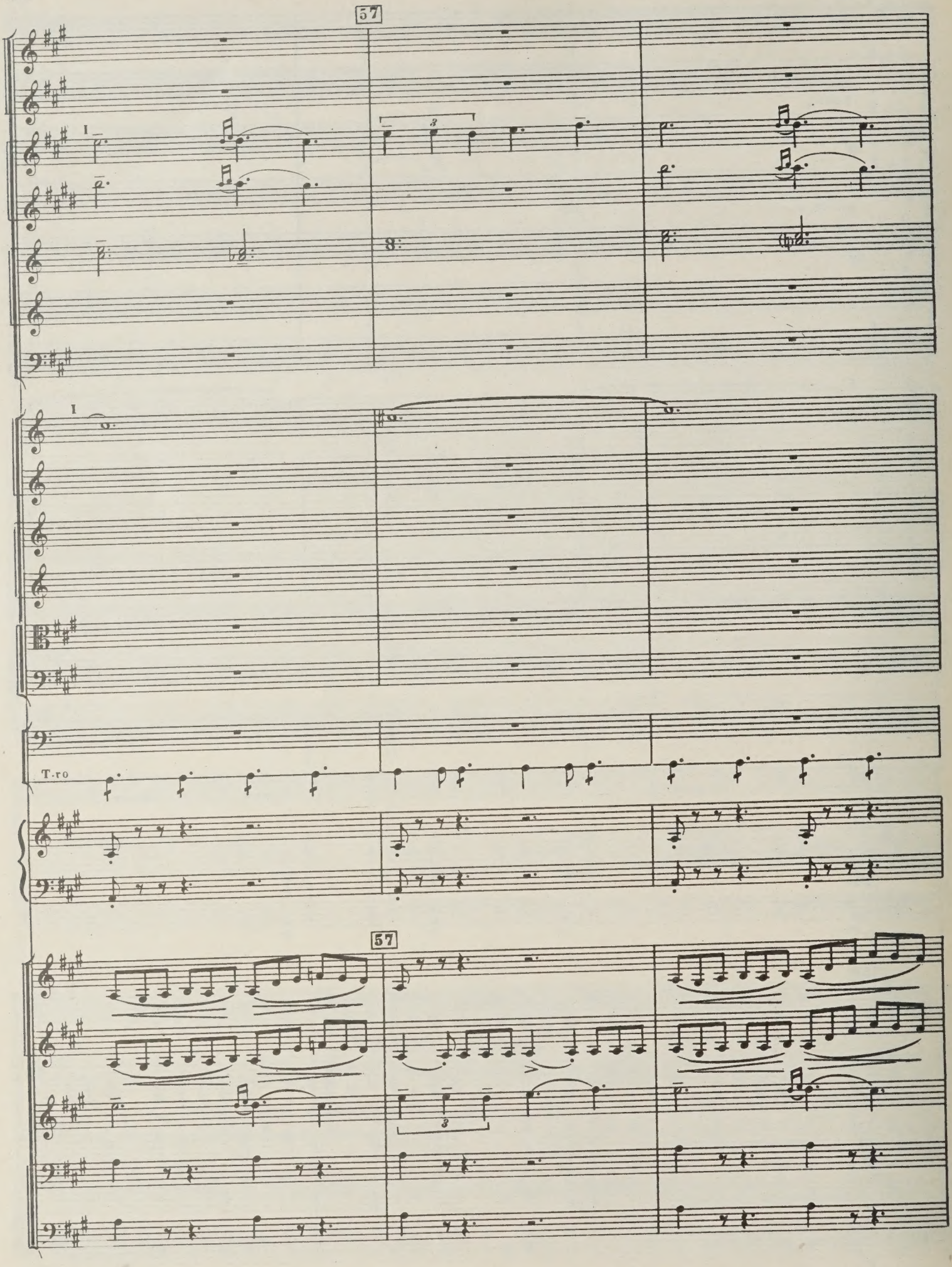

54
1.
2.
a2
a2
a2
a2
T-ro
P-ti
C.
gliss.
54
1.
2.
detache
detache

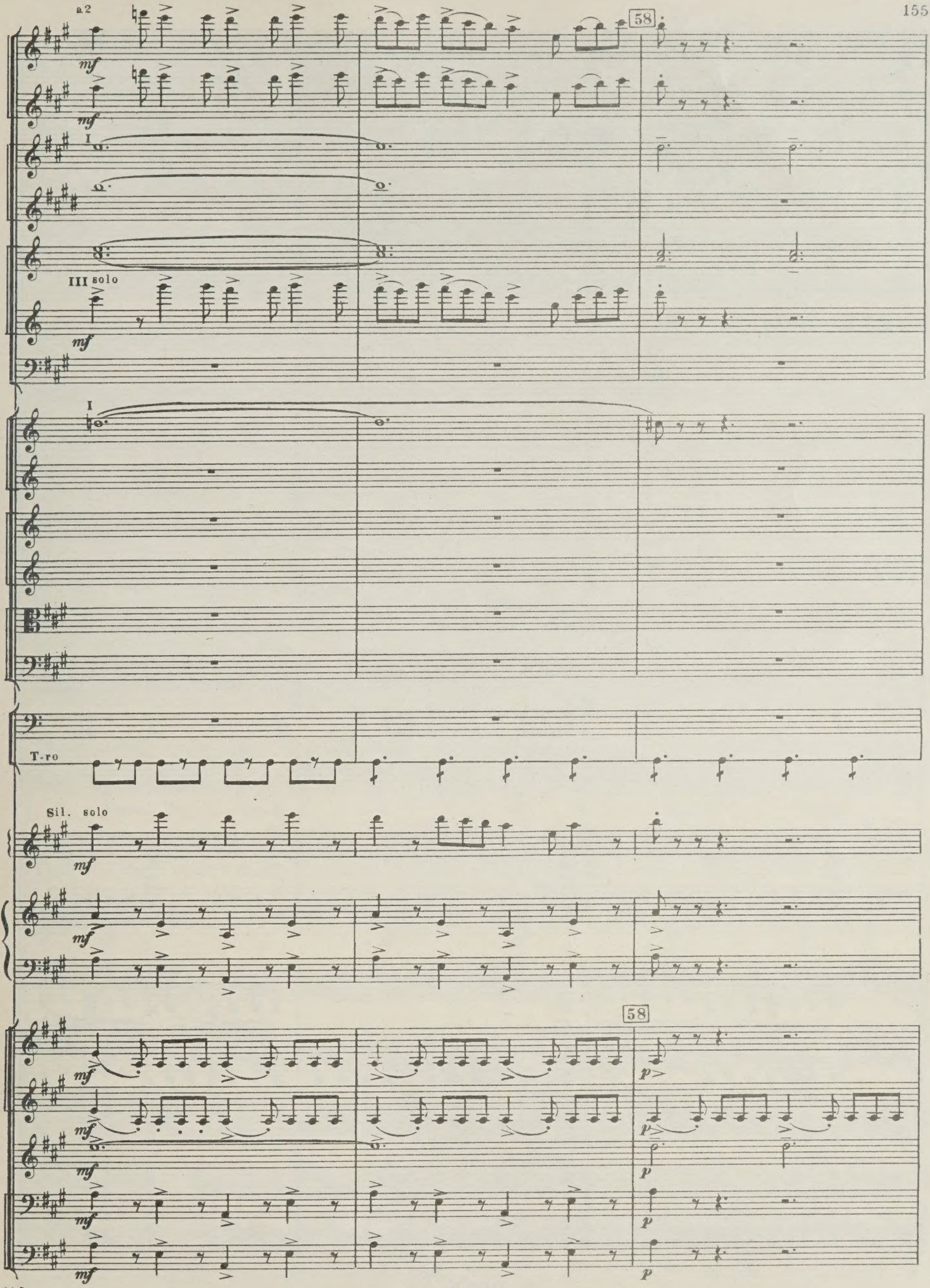

a2
a2
a2
a2
a2
detache


55
I. II muta in Cl. A
III muta in Cl. A
a2
ff
T-ro
P-ti
C.
55
feroce


a 2
a 2
a 2
a 2


56
I solo
mf
I. II Cl. A
mf
mf
I
p
T-ro
p
p
56
p
p
p
pizz.
p
pizz.
p


57
I
I
T.ro
57



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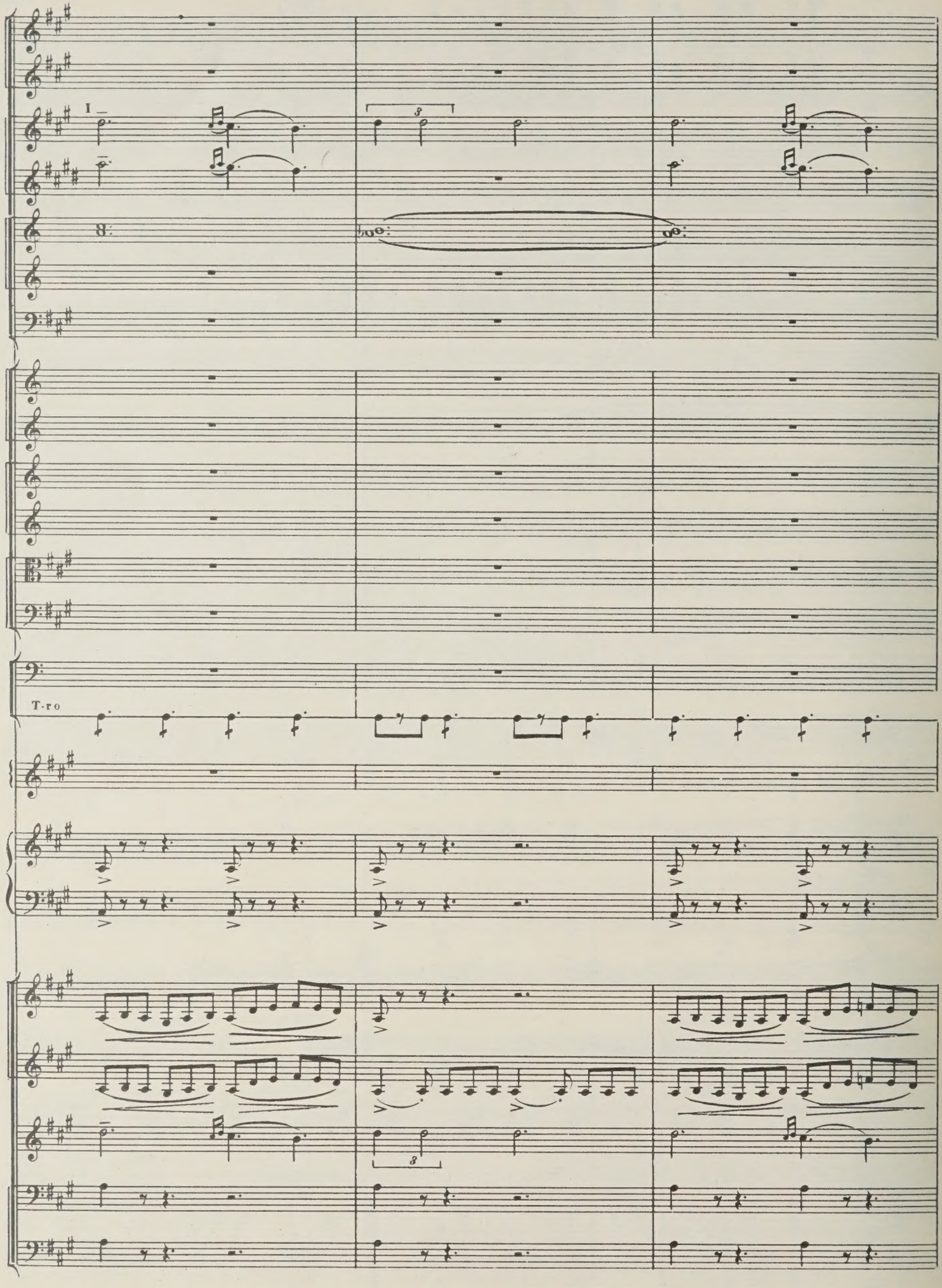
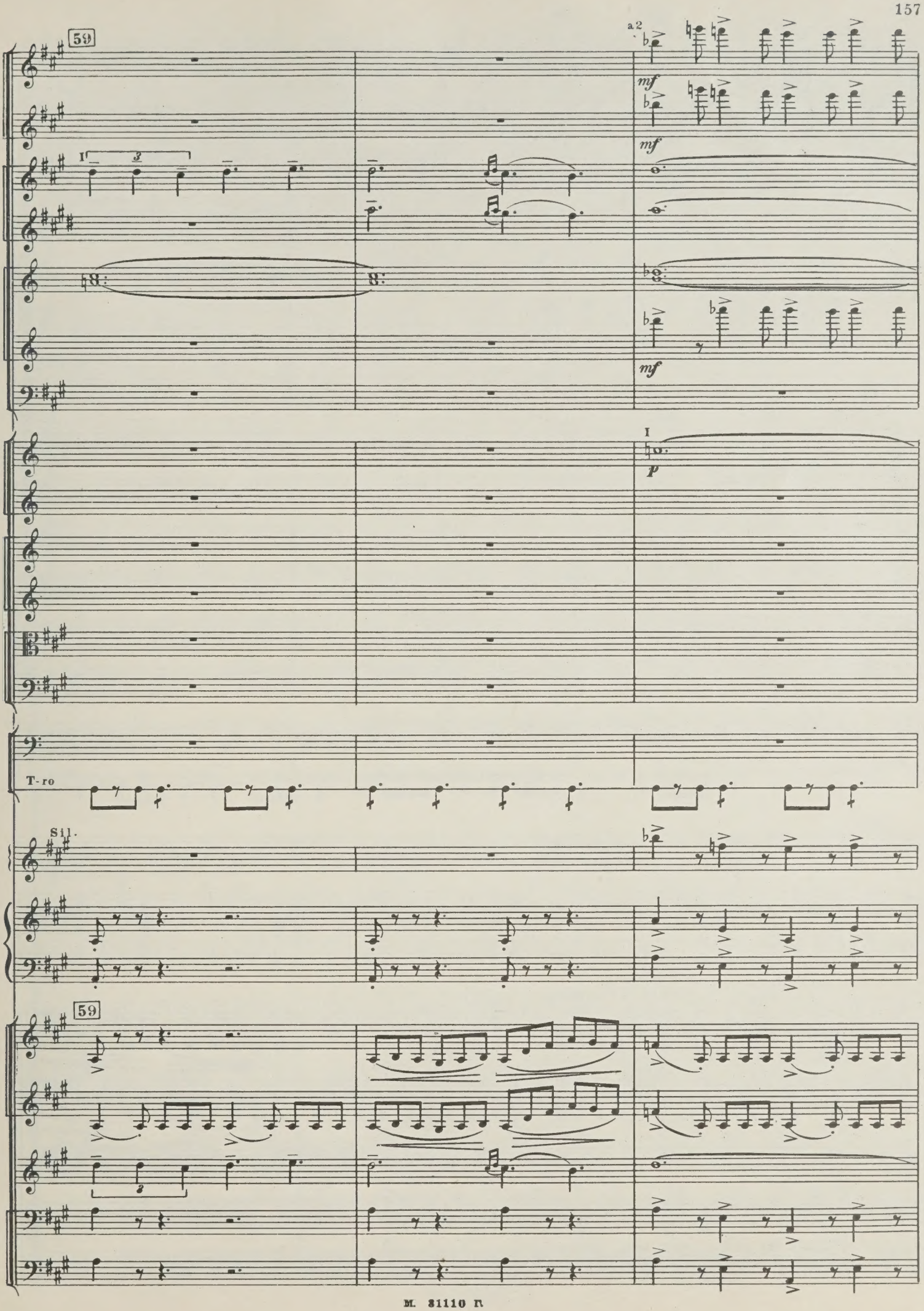
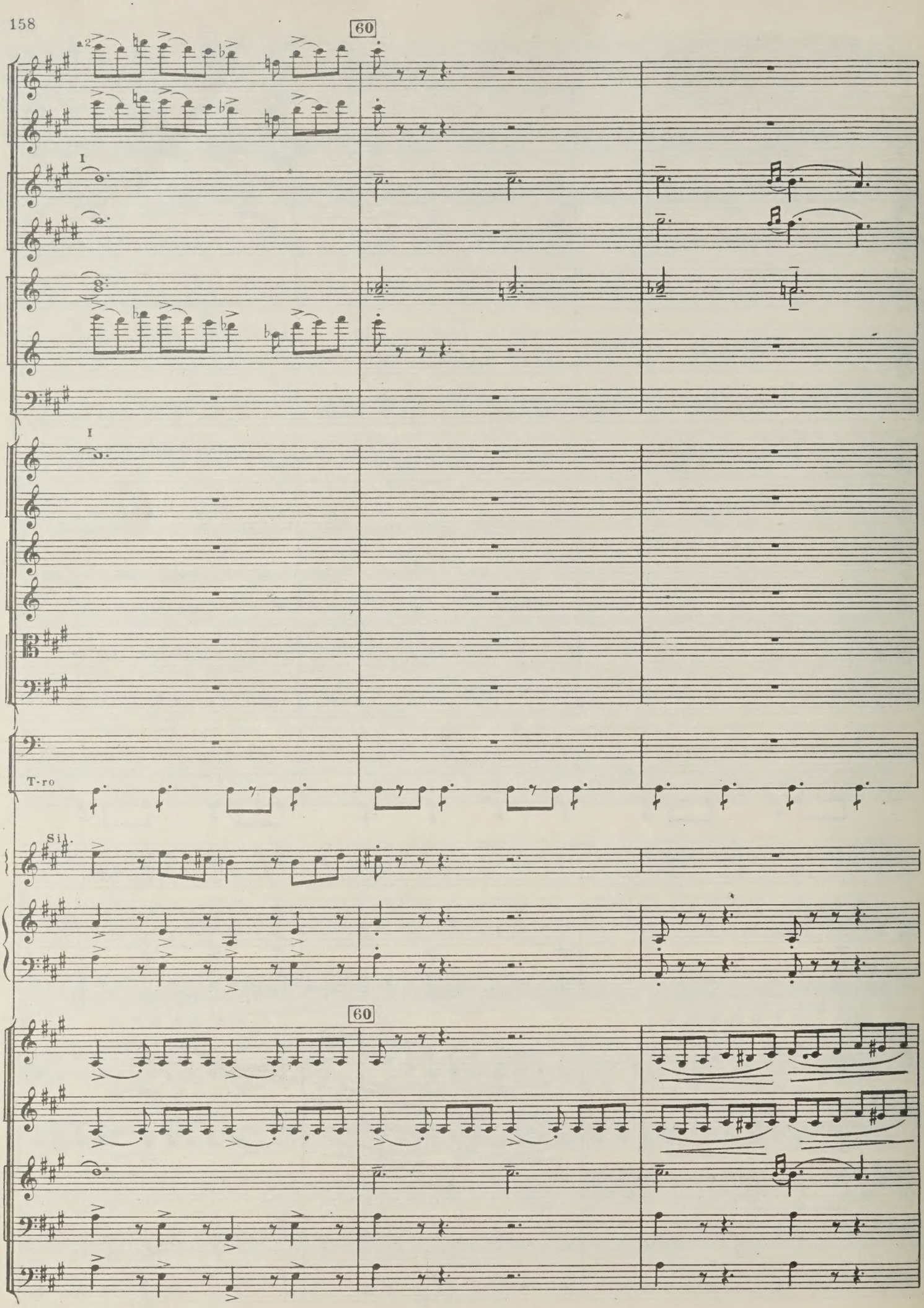
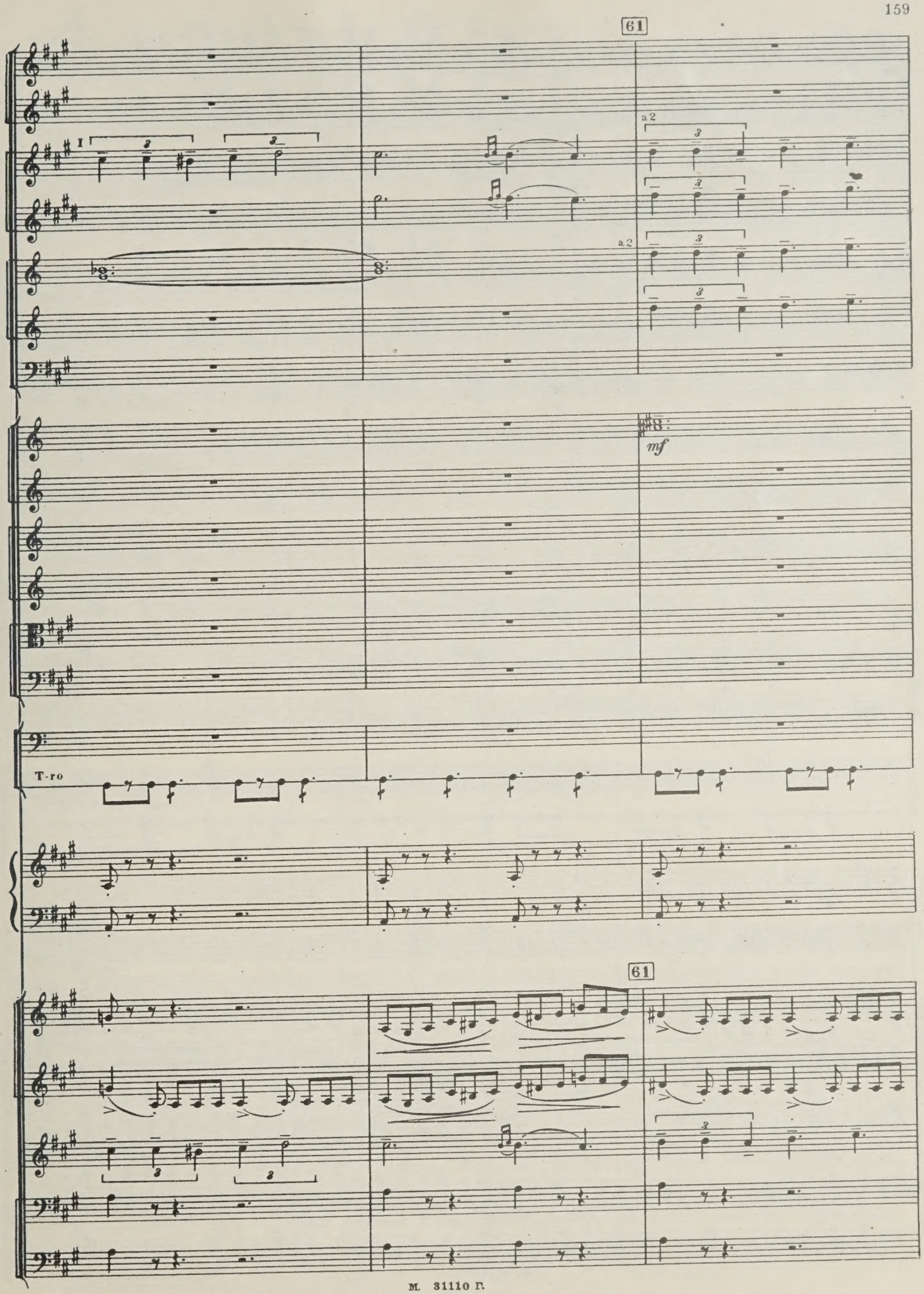

I
8
T-ro


59
a2
mf
mf
I
mf
I
p
T-ro
Sil.
59


60
a2
I
I
T-ro
Sil.
60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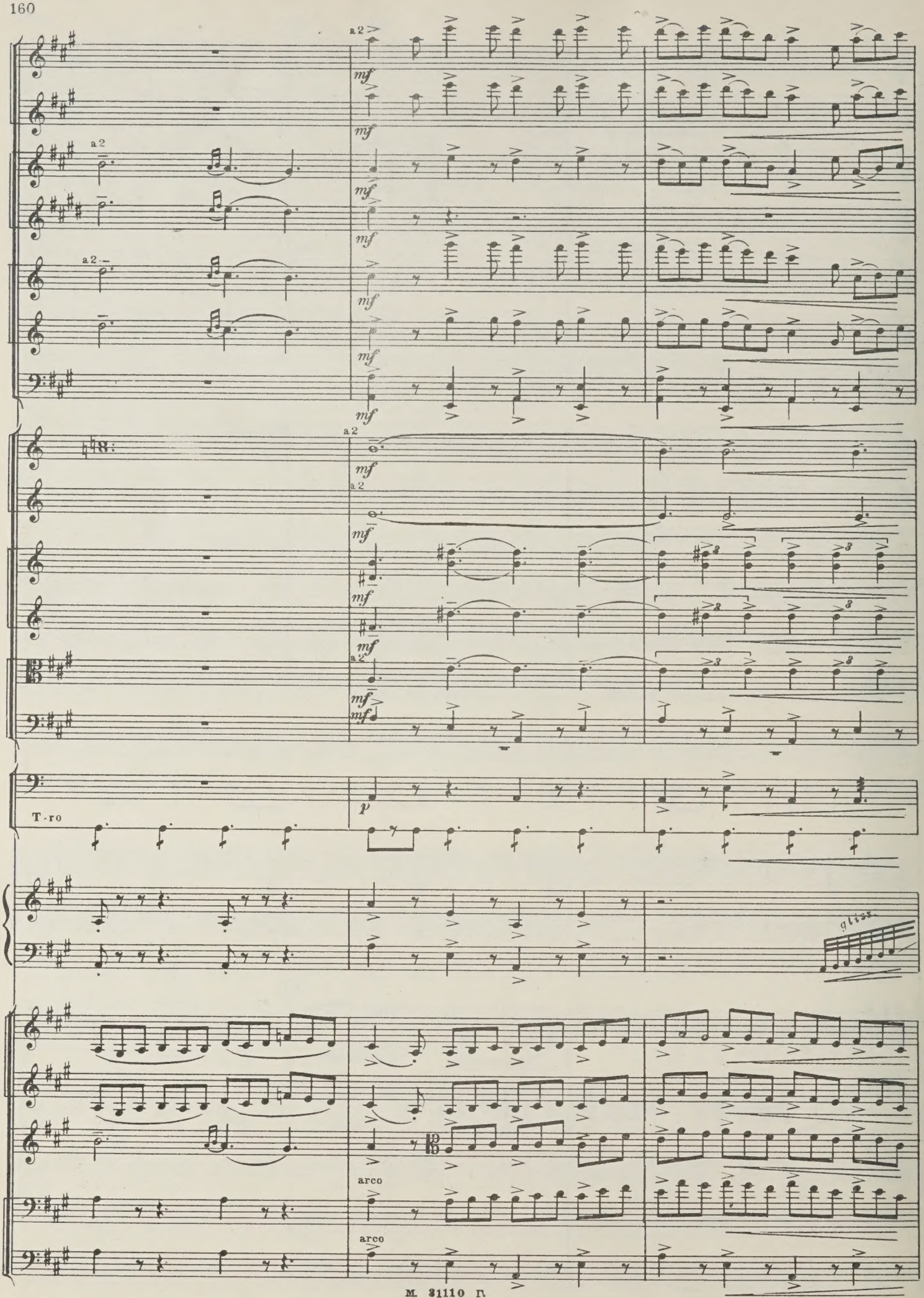
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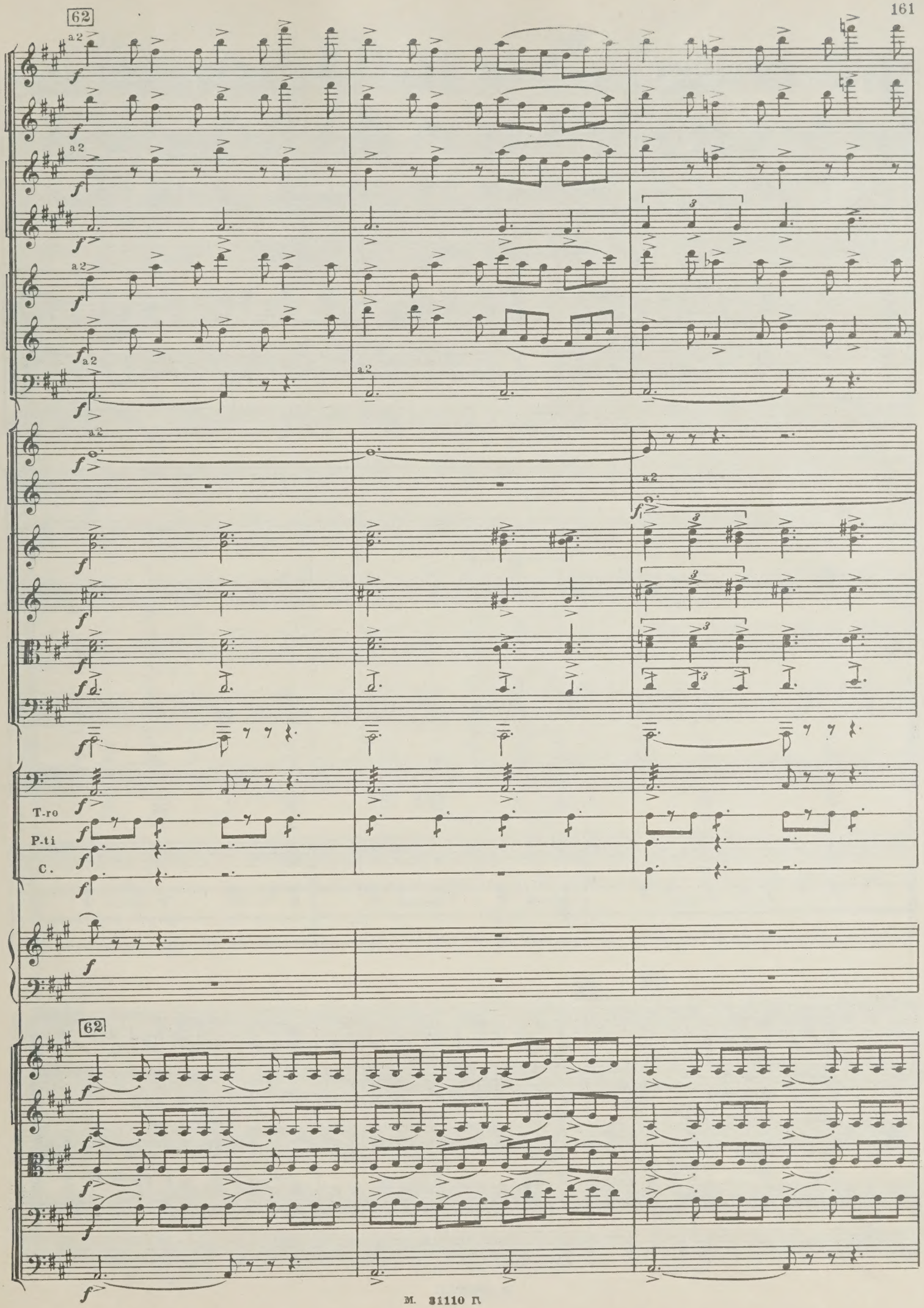
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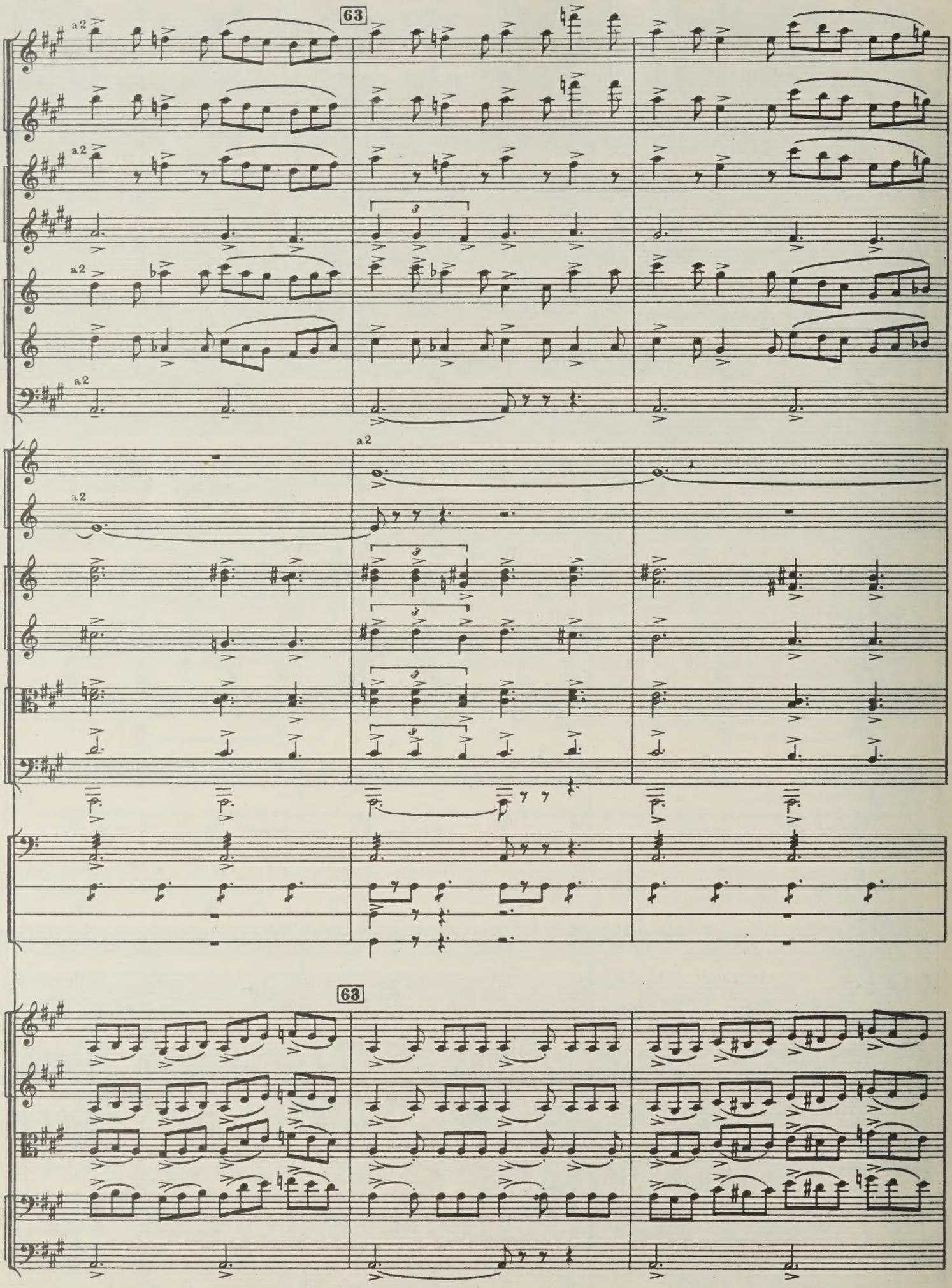
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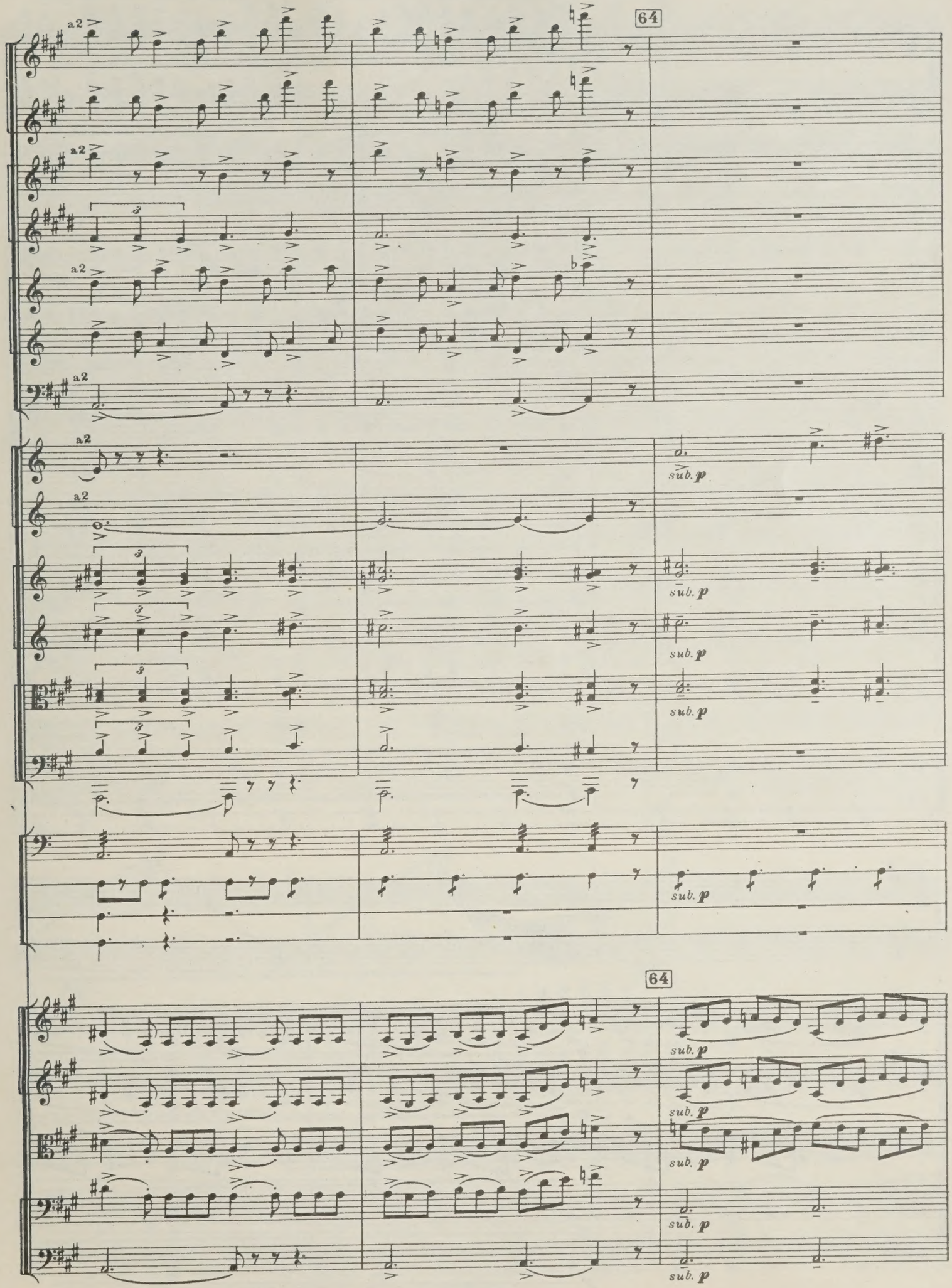
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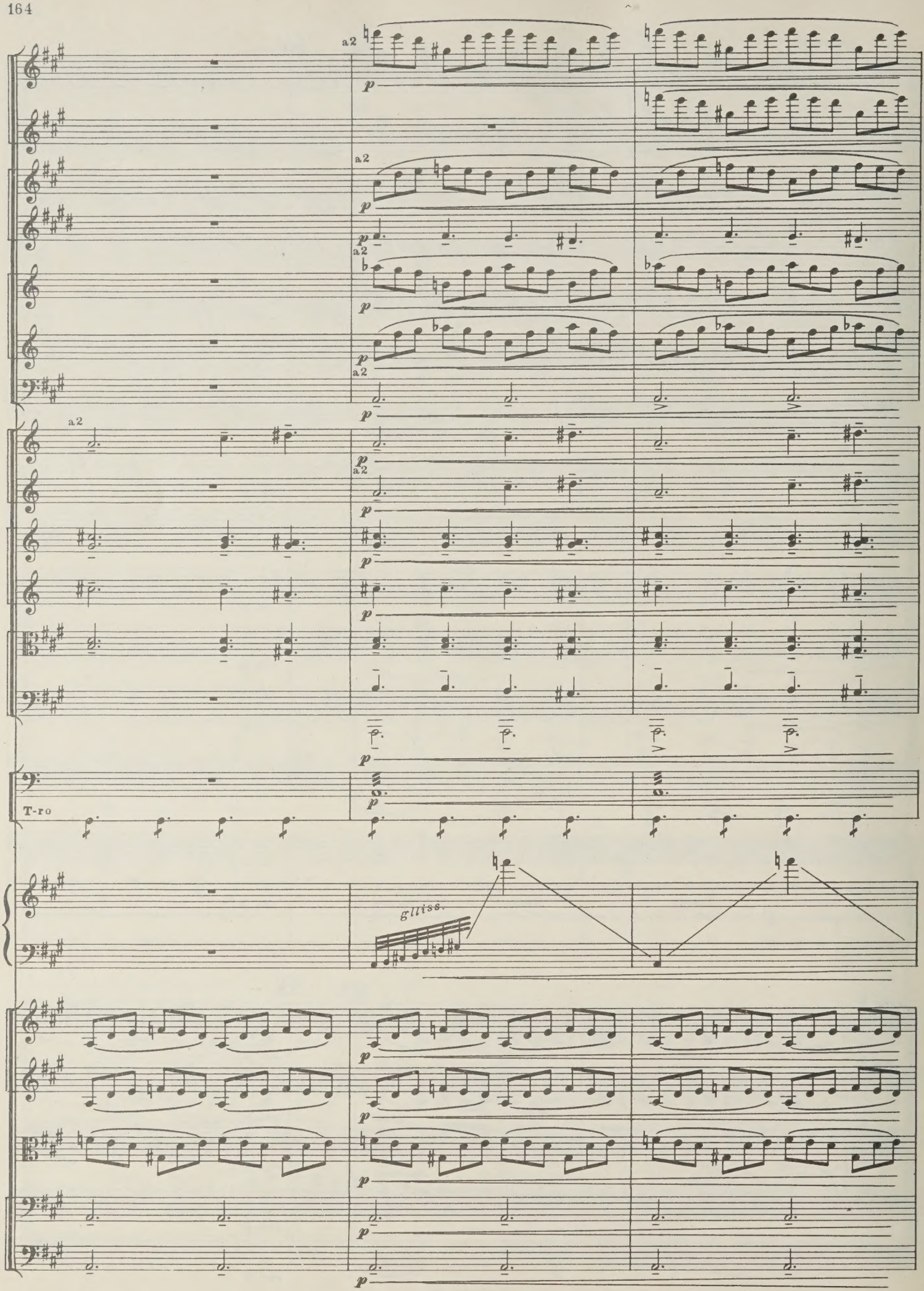
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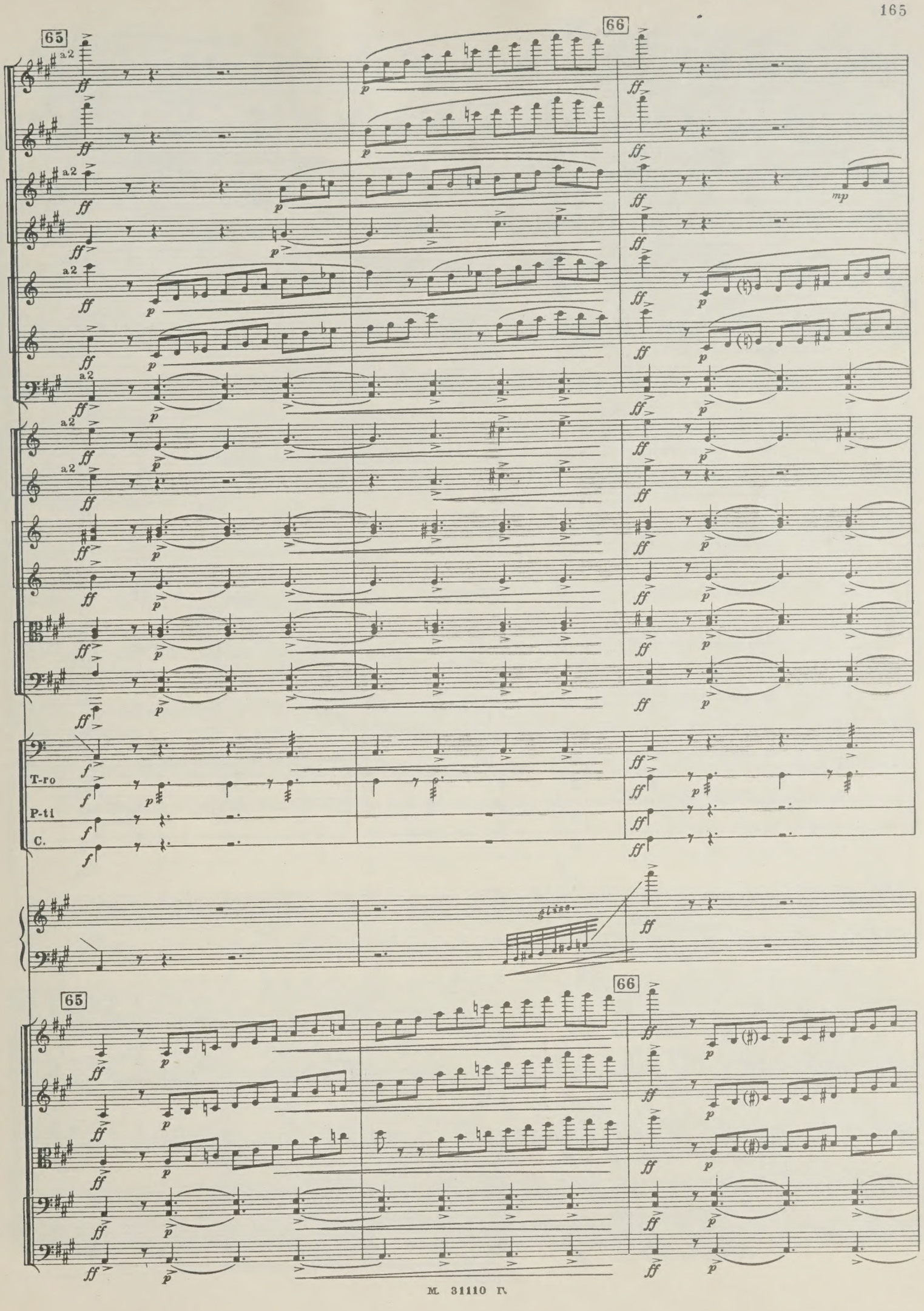
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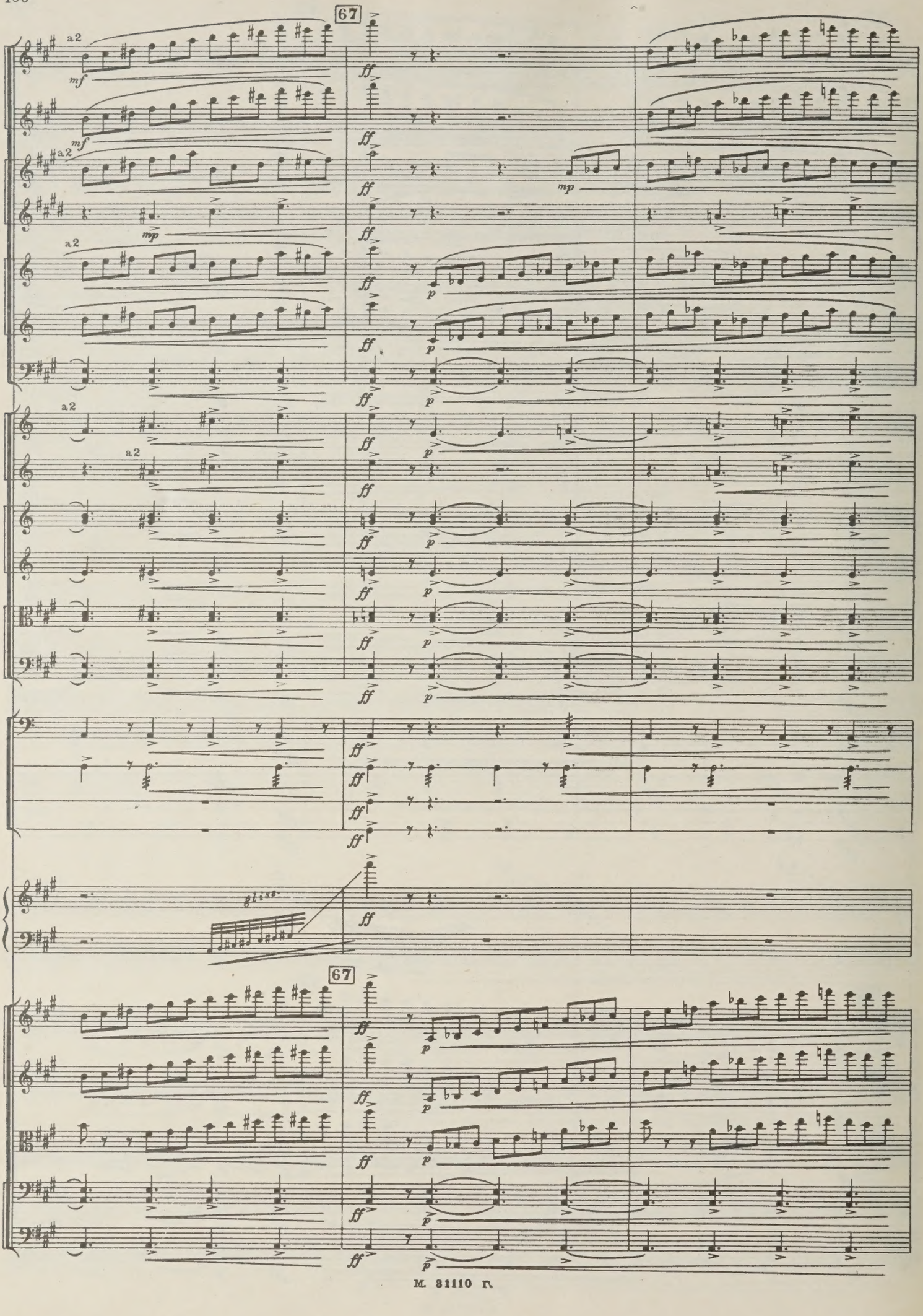
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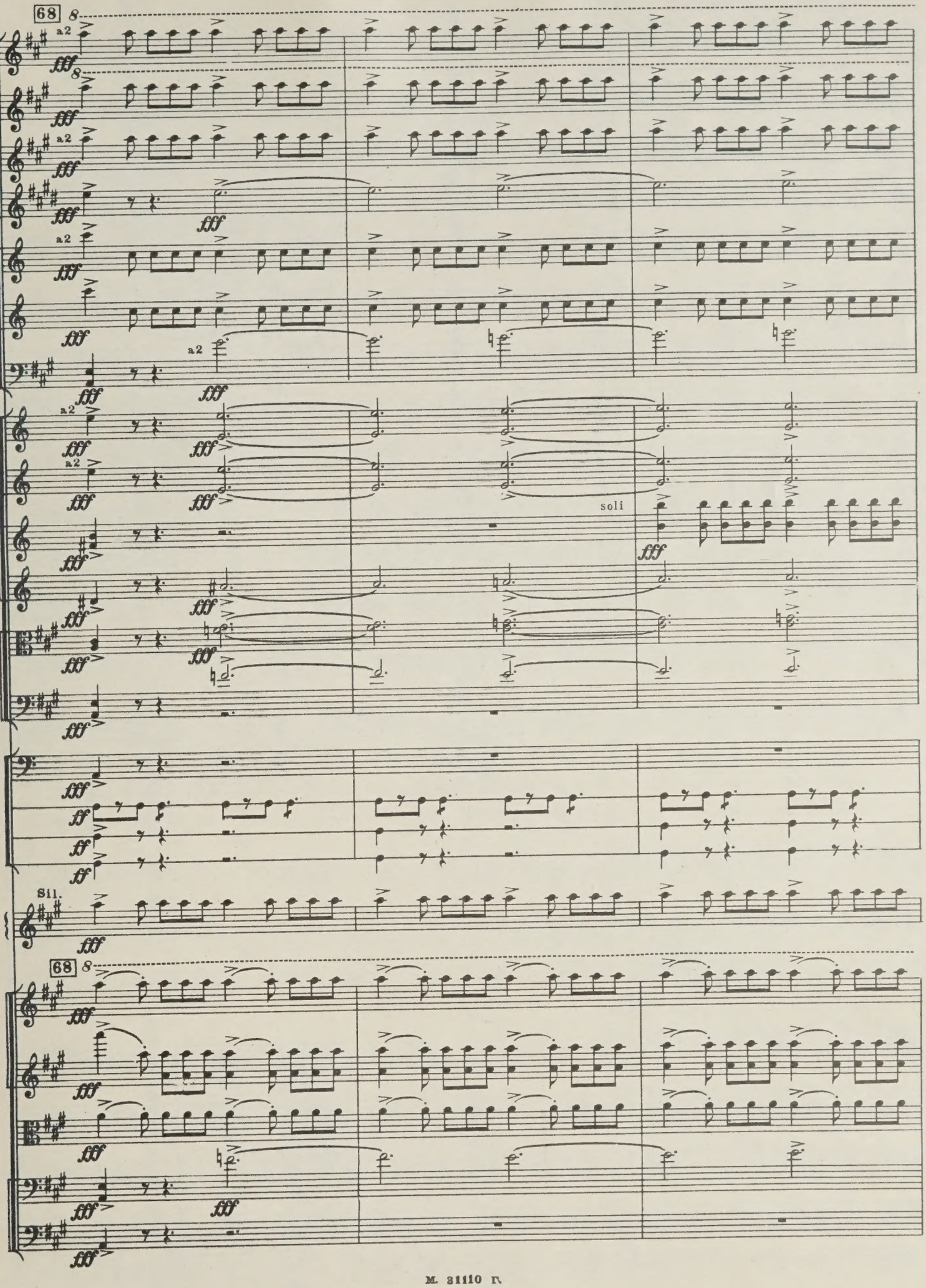
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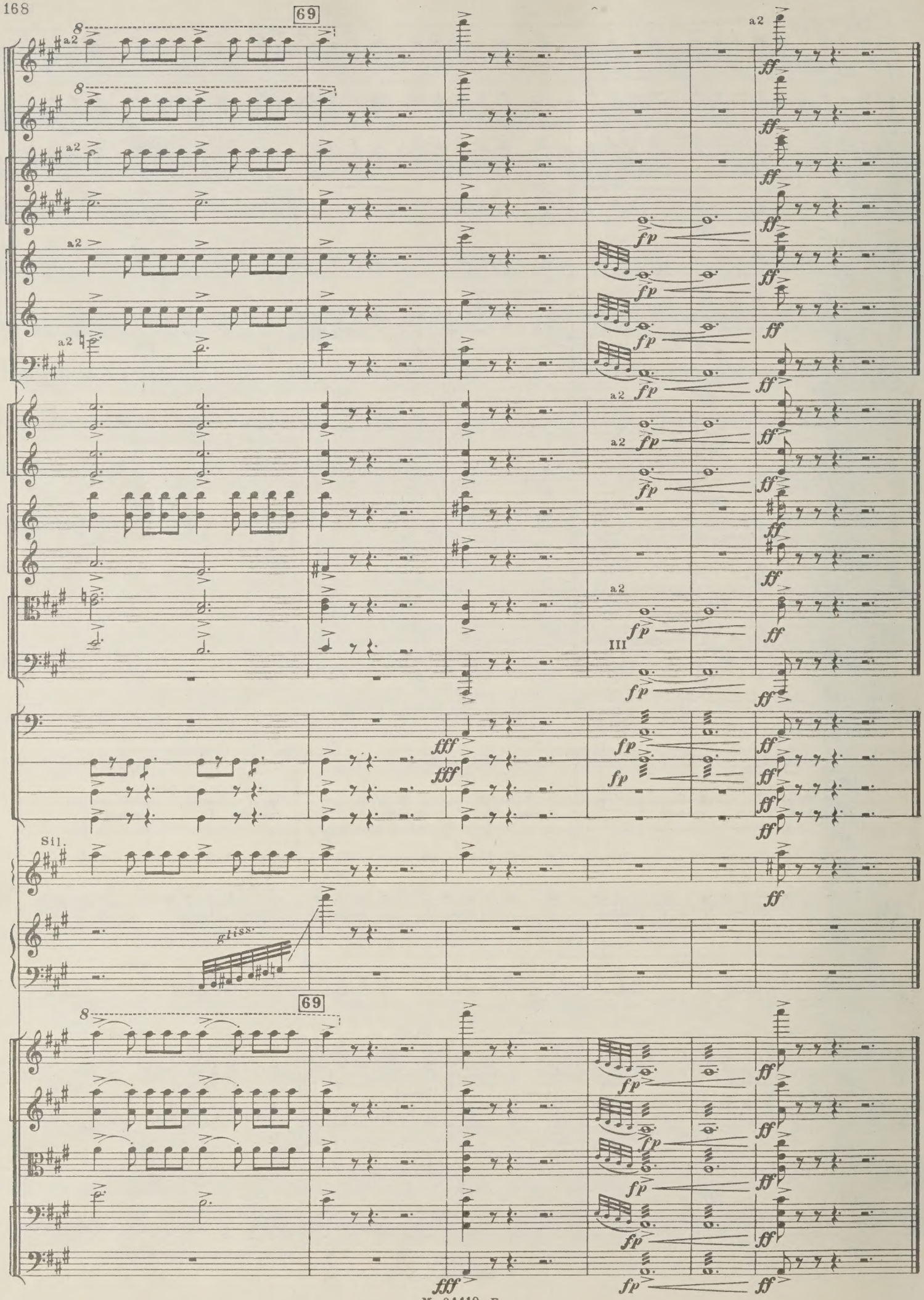
69
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III

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